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THE ART  
OF  
MARINE PAINTING  
IN  
WATER COLOURS.

By J. W. CARMICHAEL.

SEVENTEENTH EDITION.



*Ars probat artificem.*

LONDON:

WINSOR & NEWTON, Limited, 38, RATHBONE PLACE, W.

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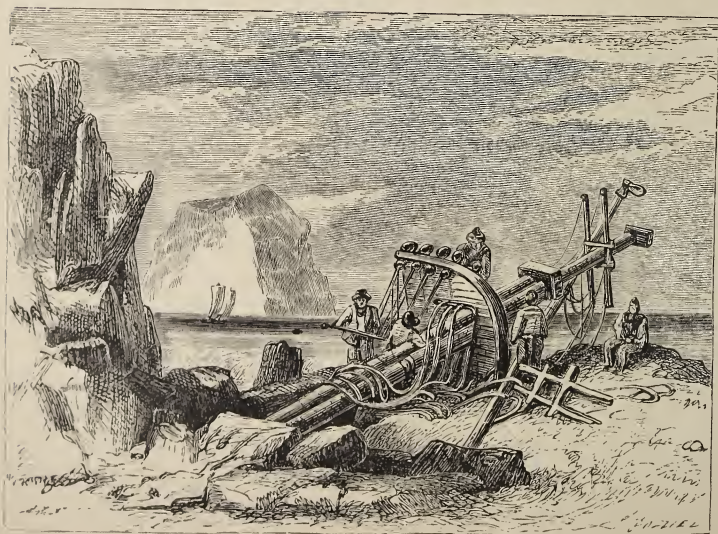
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THE ART  
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WITH EIGHTEEN ILLUSTRATIONS.



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WINSOR AND NEWTON, LIMITED,  
38, RATHBONE PLACE, LONDON, W.

Manufacturing Artists' Colourmen, by Special Appointment to Her Majesty  
and Their Royal Highnesses the Prince and Princess of Wales.



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1967



## P R E F A C E.

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THIS little book is written with the view of supplying, what I submit may be considered a deficiency in the list of the Art Hand-Books of an essentially sea-faring nation. The study of Marine Painting is more physically laborious than that of any other branch of Art; for the wilder moods of the sea refuse to be painted by any, save by those who, for truth's sake, will, afloat, encounter the storm, and watch night and day the relations between the sky and the sea. The results of the experience which I now offer in this brief form, have been gathered after long light and dark watches, as well as in the herring-boats and cobbles of the north, as the dainty yachts of the south of our island; and indeed in every variety of craft, even up to the quarter-deck of one of those proud ships of which the guns numbered a hundred, and the population of blue-jackets a thousand. These are the

sources of the information, which, after many years of incessant study of this department of art, I here venture to offer, with a hope that it will in some degree assist the labours, not only of the students exclusively of Marine Painting, but also of those students of coast and even inland scenery, in whose compositions sea views may at times occur.

J. W. CARMICHAEL.



## INTRODUCTION.

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THE writer of this little Treatise is fully sensible of the difficulties of his position as an author, and does not presume to arbitrarily lay down rules of Art. He does not offer the results of his experience and his *modus operandi* as constituting the best method possible ; but simply as being the best with which he is acquainted.

In rules laid down for the student, there must be a certain degree of conventionality which is the characteristic of that repetition inseparable from prescriptions in Art intended for beginners. The tyro, weak and diffident, will naturally be influenced thereby, and his early steps will be conventional. The study and practice, however, of the rules we offer for his guidance, will eventually enable him to walk alone ; when, with *Nature* for his guide, he will step forth boldly and make *his own* path across the field of Art.

The student may at first feel disheartened in his ill

success in his imitation of nature; but whatever he does in obedience to her precepts, will be infinitely superior to anything he himself could conceive. He must, therefore, deem nothing below his notice, but must continually exercise himself in jotting down moving and changing objects, as ships, craft, boats, clouds, and phases of the sea; and, however meagre these slight sketches may seem to himself, they will always be useful memoranda as serving to show how much he falls short of natural truth. All standard rules are useless without constant study in the school of Nature. Methods prescribed from the practice of this or that great painter may be acknowledged as valuable, but no student has made any considerable advancement by working according to rules necessarily formal and incomprehensive. Constant application, with a mind fitted to receive all the valuable hints that Nature gives, is the only aid on which the student can rely, not only to assist him in applying the instructions of others, but in forming rules for himself.

# MARINE PAINTING IN WATER-COLOURS.

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## SKETCHING IN PENCIL.

IF we are to suppose a pupil deficient of all practice in Art, he must, as an initiative, receive instruction in the use of the pencil, to which therefore we will briefly direct attention.

In all sketches the difficulty is the outline, if this be not true, no trick of effect can hide the inaccuracy; sometimes the most beautiful points of form and colour in a picture are found in minor accidents—as pieces of rock, sea-weed, rusty iron, old timber, pieces of wreck, &c.; to such objects, therefore, the beginner should direct his attention, with a determination to delineate their forms with the most perfect correctness.

When the sketch-book is stored with material of this kind carefully drawn, and the mind has acquired a command of these various forms, the student may begin to practice shading by means of lines and

hatchings of different degrees of strength, the thicker and firmer lines being, of course, on the shaded side of the object.

Effect is produced by hatching in oblique parallel lines which should not cross, or run into, each other, except when depth is required, as in the darkest parts of rocks, ships, boats, &c., in sketching which the pencil may be used horizontally, perpendicularly, or obliquely. Every artist has his own method of using the pencil; it is impossible, therefore, to say that any particular one is that generally followed. After a little practice the student will insensibly acquire a method of his own.

When an object is selected for sketching, the most characteristic and telling view must be chosen, that which presents the leading features and the most harmonious lines. In sea-coast objects there are much beauty and grandeur. Among the most striking features are the wild and broken cliffs which distinguish certain of the coasts of our island; and where portions of these stand forth from the line of sea-wall, rugged, isolated and beaten by the tempestuous ocean, there is at once a subject worthy of the most skilful draughtsman. To delineate such a scene with the pencil, there must be great firmness of touch and all tendency to timidity must be overcome, as nothing but depth of tone and a vigorous touch can describe the breaks and clefts



LINEAR CIRRUS.



COMOID CIRRUS, OR MARE'S TAIL.





of the rocks, and the gloominess of the cavernous openings found in such passages of Nature. Not less forcible treatment is necessary for the mosses on the rocks, and the dark and richly tinted sea-weed, relieved by the foam and spray of the heaving sea.

In sketching waves breaking on a rocky shore, the lines representing the flow of water opposed by rocks will fall somewhat in the shape of an S; but, in fact, broken waves assume every beautiful and graceful line, and also every form that is irregular and eccentric, depending entirely on the formation of the ground that they flow over.

---

#### SKETCHING AT SEA.

For the purpose of sketching out at sea, a large boat is more suitable than a small one. When near a roadstead or a fishing port, the fishermen for a small remuneration will allow the artist to make a trip with them. In order to secure as uniform a position as he can in his boat, the sketcher must seat himself, if possible, amidships, as the motion is lessened there, directing his men to take two points and to keep them together—that is one covering the other. With tolerable management, the position of the boat will not alter much. If, however, such a chance present itself as a vessel at anchor near the sketching ground, it would be

an opportunity not to be lost to get on board, if the subject of the sketch can be seen from her; and the best place for the draughtsman is also there, amidships, where there is less movement than either at the bow or the stern. When the sea is running high, or the boat unsteady, or “lively” as the sailors call it, there is much to be learnt—such a condition is the real studio of the Marine painter. But the student, to avail himself properly of his advantage, must seat himself firmly, or he may be pitched to leeward, and perhaps drenched, and all his paper rendered useless.

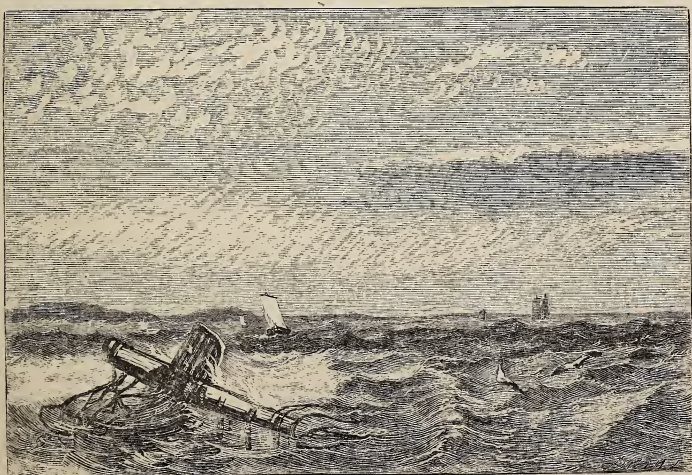
With vessels under weigh very little detail can be attempted, nothing therefore should be thought of but grouping, incident, and some of the thousand various combinations of arrangement which occur under such stirring circumstances.

When ships and boats are in rapid movement, it is a good plan to rub in the light and shade with either Chalk and Lamp Black, or Sepia and White, and finish the object sketched as carefully as possible before the recollection of its form pass from the memory, or the attention be drawn to other subjects.

The paper employed should be in the form of a block book, and not too large, as at sea, where the objects are continually changing their relations, there is a much better chance of completing a small, than a large sketch. So rapidly changeable are all objects and



CUMULUS.



MOTTLED CIRROSTRATUS, OR MACKEREL SKY.





phenomena at sea, that it is most difficult to secure the truth. The vessels in any given scene are generally of different classes and sizes, and for the most part they pursue different courses. No two are similar, or if they are so, they are effectively different in their light and shade. They, however, fall into groups of the most picturesque beauty, effect, and variety, such as no amount of mere studio invention could suggest.

Marine subjects to appear as if sketched from a boat or a ship, should have their horizon about one-third from the base, and when sketched from an eminence, the horizon should not rise beyond two-thirds of the field of view from the lower edge of the paper.

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#### CLOUDS.

In the Marine pictures the sky is a portion of the composition so important and so influential as to demand special consideration. The sea and the sky harmonize more directly in the expression of the varying phases of Nature than the sky and the land, for the sea responds eloquently and sympathetically to the expression of the sky. The infinite variety of form, colour, light, and shade that characterize the sky in Nature, has ever impressed the human mind with wonder and admiration. Seamen are acute and close observers of the aspects of the heavens; they are accustomed to asso-

ciate the tranquil sky with a sleepy smooth and lustrous sea, light and thin clouds with the fresh breeze, and the darkest and grandest forms of the sky with the raging billow and the wail of the rising wind. As the sea and sky so faithfully correspond in expression, it is necessary that the attention of the Marine painter should be directed to those correlative phenomena which are familiar to seamen, and without a knowledge of which Marine subjects cannot be successfully treated.

There are seven accepted modifications of clouds.

The Cirrus, which is the thinnest of all, settles at the greatest elevation. It is a whitish, thready, pencilled cloud, always seen in clear blue sky, sometimes running in parallel, sometimes in transverse lines, which intersect others at right angles looking like beautiful net-work. This sky is seen only in fine weather, and may be accompanied by fresh breezes.

The Cumulus is more dense, and towers upwards from a horizontal base moving along with the wind. Before rain the masses increase rapidly, and become fleecy and irregular in their forms.

The Stratus is lowest or nearest to the earth, and is called by sailors storm fog.

The Cirrocumulus is rounded, and lies generally in horizontal layers detached from each other. It is seen most frequently in summer, but it appears occasionally in winter. The Cirro-stratus lies in longitudinal streaks,



CUMULOSTRATUS.



NIMBUS, POURING RAIN : WITH CUMULOCIRROSTRATUS.



and is called by sailors a mackerel-back sky. This sky is a precursor of tempestuous weather.

The Cumulo-stratus grows irregularly upwards into piles of striking magnificence, which frequently overhang the base, in forms so fantastic and suggestive, as to fill the poetic mind with ideas of grandeur and sublimity. Sometimes, like a vast chain of snowy mountains before a thunderstorm, it is capped with a rosy tint, shaded with warm neutral.

The Nimbus frequently increases as rapidly as to entirely veil the sky and obscure every distant object. This cloud continues to gather and to increase in density until it bursts forth in torrents of rain accompanied with thunder and lightning. The mass having burst, the broken parts, all dark at the edges, keep forming into loose and jagged shapes, which drift to leeward with great velocity. These broken and rapidly flying parts the sailors call "scud."

---

#### WAVES.

The difference in the forms of waves depends much upon locality and circumstance.

When out at sea and unbroken, they are *natural* waves; but should they meet with currents running in a directly contrary course, they become broken into all manner of eccentric shapes, and these are called *accidental* waves.



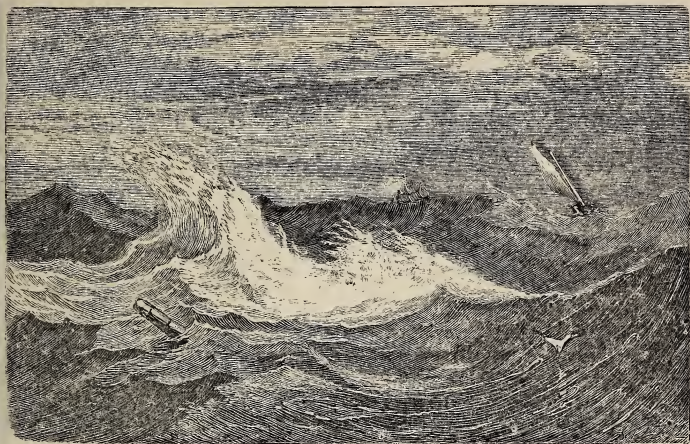
The bottom of the sea is in form much like the dry surface of the earth. Whenever this variously constituted bottom is not too far from the surface of the water, or in other words, wherever the water is shallow, the waves, propelled over such a base, will be influenced by its inequalities, and will fall into every fantastic form that water can assume.

The reason why water cast on the shore assumes forms not apparent at sea, is in consequence of the upper part of the wave being urged on by the wind while the lower part is obstructed by rock, sand, and weed :—the result is “breakers” and “surf,” which are thrown on the shore in proportion to the violence of the wind and the nature of the coast.

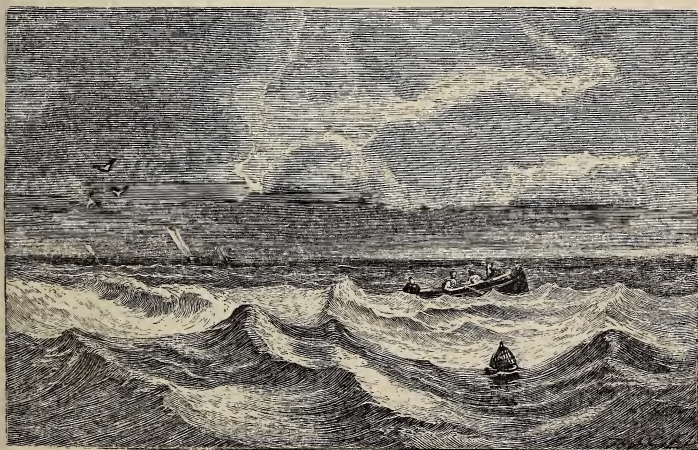
When water in a state of agitation meets with any impedient, the waves rise to a much greater elevation than that of natural waves. It is much easier to draw natural waves than those dashing over rocks and into caverns, or breaking over a water-logged ship, which (having lost her buoyancy) becomes stationary and obstructive.

It is said and written by men of ample experience, that even in a hurricane the sea is not penetrated or opened to a greater depth than six feet below its mean level, when the force of the wind is rated at between sixty and seventy miles an hour. It may, therefore, be estimated that no natural wave rises more than twelve feet





OCEAN WAVES.



WAVES AT HARBOUR MOUTHS.



from the trough of the sea. The accidental waves, therefore, of open seas and oceans, which in their mass and volume so far exceed the natural waves, are attributable to accidental phenomena.

When the force of the wind blows off the crests of the waves and carries the spray to leeward, this is called scud-water; and the term spoon-drift, is applied to an effect somewhat similar, being the seawater borne away horizontally by the wind in the form of dense rain. This occurs only in very tempestuous weather, when the surface of the water is literally blown off, and kept drifting in the air with such violence as to blind and stupify poor sailors on a lee shore or at sea.

Almost every coast shows differences in the forms of waves. On those coasts where low ebb tides expose miles of sand, as on the coast of Holland, in the Solway Frith, &c., on the advance of the flood tide backed by a strong breeze, the water is broken for the whole extent, and the parts that were dry at low water are distinctly marked by the surf. Whereas on coasts where the water meets with no opposition until it reaches the near beach, as at Deal or Dover, there is no broken water until it arrives at the shore.

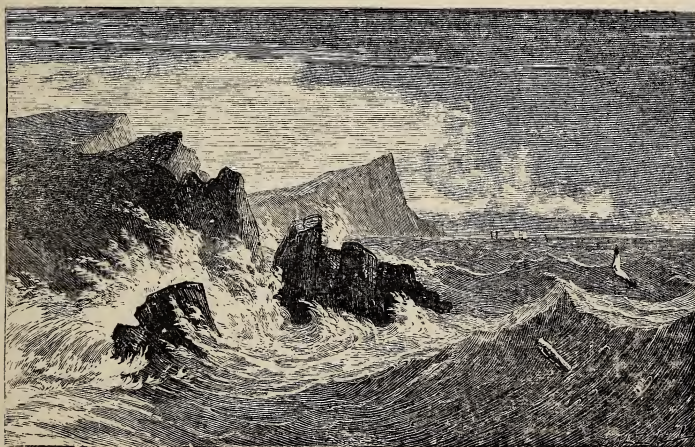
## WINDS.

The almost conflicting effects of winds on the clouds are very remarkable, as showing that in the sky two currents driving in different directions may exist at the same time. It is therefore not inconsistent with truth to represent clouds in the lower and higher planes of the sky passing in contrary directions. In cases of severe gales, the wind is not always effective at a great elevation from the earth, and its greatest velocity does not exceed seventy miles an hour. This, however, is amply sufficient to account for the terrific effects of a gale of wind, such as ships capsized or laid on their beam ends, masts and yards carried away, every sail split or torn from the yards, with, perhaps, the tremendous billows of the Atlantic or Pacific sweeping fairly over the vessel. Sailors call a "thick squall," that which is accompanied by rain, hail, or thunder and lightning. A "black squall" is always accompanied by darkness, but may be without any of the foregoing accompaniments. The "white squall" is a violent wind without dark clouds and under the conditions of a clear sky; and the tornado only differs from the latter by its blowing in a circle.





BEACH WAVES IN DEEP WATER



WAVES AMONG ROCKS.





## PROPORTION OF SHIPS.

As every day brings forth some alteration or improvement in ship-building, and every commander who has influence exerts it in carrying out his taste or whim in the trim and rig of his "bark," it becomes extremely difficult to lay down the standard proportions of hulls, masts, and sails. Something, however, may be laid down to induce the student to employ his compasses to determine relative proportions which may be sufficiently accurate for a general scale, excepting always studies which are intended as portraits of particular vessels. Nothing can be established as a general rule for the proportions of large three-masted vessels, for the length of these ships has so much of late increased upon the breadth as to make their masts look proportionately short, unless when seen sailing in a foreshortened view. The proportions of the masts of a three-masted vessel are found by the following rule. Take the length and breadth of the ship, add them together, and the half of that result should be the full length of the main-mast, from its step in the keelson to the cap or mast-head. The fore-mast should measure eight-ninths of the main-mast, and the mizen-mast six-sevenths of the main-mast. The main-top-mast three-fifths of the main-mast. Fore-top-mast eight-

ninths of the main-top-mast. Mizen-top-mast three-fourths of the main-top-mast; and top-gallant-masts one-half of the length of the top-masts; and royals a little shorter than top-gallant-masts. The bowsprit should be about three-fifths of the main-mast; jib-boom six-sevenths of the bowsprit; and flying jib-boom five-sevenths; but in sloops and one-masted vessels, all the proportions increase, being about one-third longer in proportion. The outlines of the ships here given are measured from the plans of the different vessels.

In drawing, on a larger scale, vessels of the classes exemplified in the diagrams, the student will secure accuracy of proportion by the use of proportional compasses. The adjustment of one end of the instrument to any given part of the diagram, with a corresponding adjustment of the other end to the same part of the ship proposed to be drawn, will yield a series of dimensions in exact proportion with the diagram.

---

#### TO PLACE VESSELS IN WATER.

It is difficult to lay down a good general rule as to the placing of vessels in the water. A laden line, however, may always be supposed—that line round the hull which would be formed when the ship was afloat in still water. The line being established, and





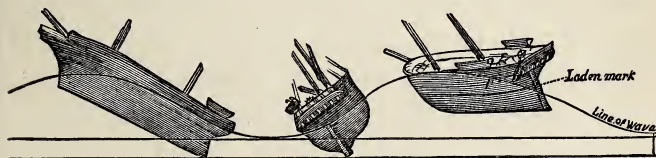
WAVES OPPOSED BY WRECK.



BEACH WAVES ON FLAT GROUNDS.

the vessels sailing in a moderate or even a heavy sea in proportion to the immersion of the ship at the head or stern above the line of flotation, so will be the elevation above the water at the opposite part, or the vessel would not be a safe sea craft.

The accompanying diagram shows the line of wave and the line of flotation :—



Dutch traders, colliers, Humber keels, and Thames barges are generally so heavily laden as to reduce their buoyancy to a minimum; and this is seen by the waves passing over their decks fore and aft, as if they were but floating timber or drifting wreck. Buoys, casks, and all similar empty bodies float high in the water.

---

#### DIFFERENT CONDITIONS OF SAILING.

When a vessel is “scudding,” she is sailing before the wind in stormy weather, when the sea is so heavy that she is kept with headway sufficient to prevent the



waves from sweeping her deck, by the close-reefed main-top-sail, all other sails being stowed. If the gale increases, the single sail is taken in, and she sails under bare poles.

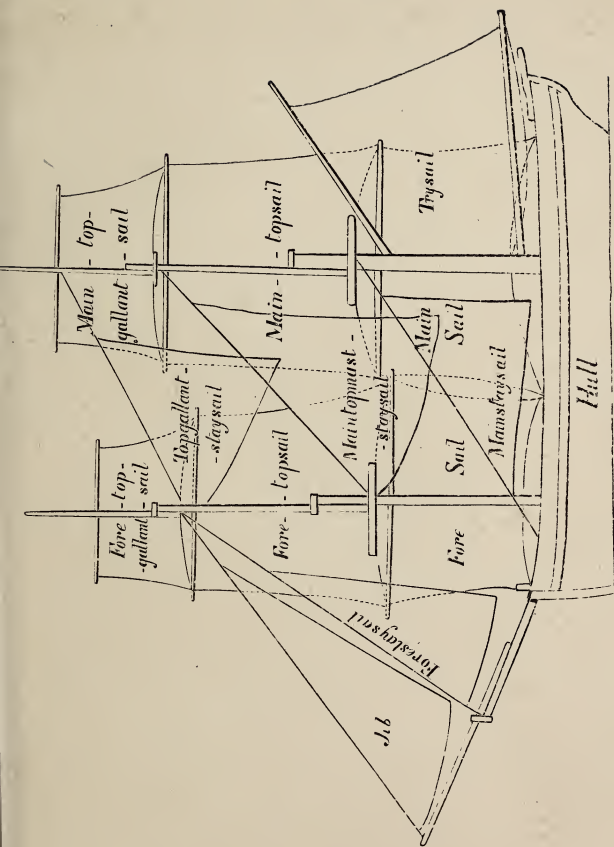
A vessel is sailing "with the wind on the beam" when the wind blows directly across her at right angles. When she sails as close to the wind as is possible she is said, in nautical phrase, to be plying to windward, or to be close-hauled. The head of a smart vessel will lie within six points of the wind—the points of the compass being thirty-two in number.

When a vessel is neither sailing before the wind nor close-hauled, she is said to be sailing large.

When a ship is veered in a gale of wind, the sails in the after-part are either brailed up or altogether furled, while those towards the head of the vessel are kept full in order to turn her head about, until that quarter which was to leeward shall become weathermost, as in tacking. In very stormy weather the ship is veered with the mast and yard only, the fore-yards being braced across the direction of the wind, and the main and mizen-yards in a line with the wind. Sometimes when the ship will not come round, and she is in a dangerous position, both main and mizen-masts are cut away.

When a ship "lies-to," the sails are so disposed as





0 10 20 30 40 50 60 70 Feet



to counteract each other, the wind filling one so as to urge the vessel forward, while it blows into another with the effect of retarding the ship, so that she becomes stationary. Vessels are generally hove-to under three top-sails, but occasionally under a main-sail, sometimes under a mizen-sail, and at other times under a main-top-sail. Men-of-war frequently lie-to in very stormy weather under the fore, main, and mizen-stay-sails, and under these sails a ship lying-to looks very picturesque.

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#### SAILS SET IN PARTICULAR WINDS.

In order that a marine picture be consistent with the conditions under which the scene is presented—that it may not be subject to the unfavourable criticism of the naval officer and the seaman—there are many things to be considered, and nothing demands more the attention of the marine painter than the adaptation of sails to winds.

Many pictures, really fine in general style and feeling, become utterly worthless in the eyes of the seaman from some nautical inaccuracy, which would not be perceptible to the landsman. The attention of the student is particularly requested to the following rules to be observed in the setting of sails in different degrees of wind.

As the collier is the most familiar craft to marine sketchers, we select that to instance the proper spread of canvas for the different winds; and as it will be necessary to select one from the Royal Navy, the preferable vessel will be, perhaps, a frigate.

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## SAILS TO BE SET IN A COLLIER

### UNDER DIFFERENT CONDITIONS OF THE WIND.

#### A GENTLE BREEZE.

All sails set—studding-sails, royals, &c., according to the taste of the captain who, perhaps, may substitute some fancy sails.

#### A FRESH BREEZE.

The main and mizen-try-sail, main-sail, fore-sail, top-sails, jib and fore-stay-sail set. The fore-top-gallant-sail stowed, main-top-gallant-sail set.

#### A MODERATE STORM.

Reefed fore-sail, main-sail stowed, too reefs in top-sails, top-gallant-sails stowed, the jib stowed, fore-top-mast stay-sail set. Some vessels have a reefed try-sail set: others stow this sail. When the top-sails are

close-reefed, and there is one reef in the fore-sail, the jib is nearly always set.

#### A STRONG GALE.

Fore-stay-sail set, the try-sail lowered down on the main-boom, the main-stay-sail sometimes set, according to the will of the captain, top-sails close-reefed.

#### A STORM.

Nothing but close-reefed top-sails and fore-top-mast-stay-sail set. If lying-to, nothing set but the main-top-sail, keeping the ship's head well up to windward without allowing the top-sail to shake. When running before the wind, close-reefed main-top-sail and reefed fore-sail only.

#### A VIOLENT STORM.

Nothing in this case is set but the main-stay-sail, and with this sail the vessel can be hove-to, and the closer to the wind her head is kept the less she will labour. In a hurricane, a small triangular piece of tarpaulin is made fast to the weather side of the main rigging, with the bottom of it about three feet up. The wind presses the canvas hard against the rigging.

## SAILS TO BE SET IN A FRIGATE

UNDER DIFFERENT CONDITIONS OF THE WIND.

## A LIGHT BREEZE.

Courses, top-sails, top-gallant-sails, royals, jib, flying-jib, and spanker set, or driven with studding-sails.

## THE BREEZE INCREASING.

The flying-jib and the royals with all studding-sails taken in, and one reef put in the top-sails.

## FRESH BREEZE.

Top-sails double-reefed, and top-gallant-sails taken in.

## STRONG BREEZE.

Top-sails double-reefed, jib and spanker taken in, and fore-top-mast and mizen-stay-sails set.

## A GALE.

The main-sail hauled up or furled, the fore and main-







top-sails close-reefed ; viz., four reefs. Mizen-top-sail taken in, top-gallant-mast and yards struck, and flying-jib-boom taken in.

#### A HEAVY GALE.

Fore-top-sail taken in, the fore-sail hauled-up or reefed, the fore-top-mast and mizen-stay-sail taken in, the fore and main-stay-sail and try-sails set, jib-boom taken in, and top-gallant-masts sent on deck. The jib is never set when the fore-sail is not set.

#### A HURRICANE.

In this case all sails are taken in except sometimes a try-sail—a tarpaulin on the main-rigging.

On board of ships of war no straggling figures should ever appear ; even in a hurricane the movements of the crew are perfectly regular. When the officer gives the order to “shorten sail,” none of the men go higher than the chains, the next command is “Man the rigging ;” the men then rise seven or eight feet from the bulwarks, and when the command “Away aloft” is heard, the men ascend to their respective yards with a movement as regular as troops on a parade ground.

## COMPOSITION.

Composition means the disposition into pictorial form of the preconceived subject of a work of Art. In determining the materials of his composition, the student must select those best fitted to convey to the observer his purpose and feelings, and adjust or dispose them in the most advantageous and pleasing way to secure simplicity in the arrangement.

The objects may be contrasted and diversified without impairing the purity of the composition. If there be many vessels and boats in the proposed picture, it requires much skill to reduce the arrangement to simplicity, as the groups must be well connected, and kept together in effect, but yet individually distinct. Varieties of form are always agreeable as showing fertility of resource, but still simplicity in marine pictures is the great desideratum, and in order to gain this, there must be always one object or group larger or more striking than the others; that object or group may consist of one ship or a fleet of ships. If the principal group be required to rise high in the picture, the vessel or vessels may be fore-shortened as much as is necessary to obtain the height desired in the masts.

Shipping generally composes very gracefully, and

can be very agreeably supported by accessories, such as boats, figures, buoys, old posts, piers, broken baskets, &c., each and all of these retiring as to their effect on the eye, and interest in the mind, before the principal or main group. We here take the opportunity of impressing on the student the necessity of keeping his background and accessories subordinate to the main object or effect. As an instance of how beautifully this may be effected in the treatment of seas and skies, we would refer him to many of the works of Turner, wherein the distant ships are made to mingle with the stormy sky.

Our men-of-war, first-class merchant ships, and sea-going steam-vessels, are not very attractive to lovers of the picturesque, but they are nevertheless necessary as massive objects for middle distances, which may be cut through by craft of more picturesque character, as coasting and river vessels. Even the coasters from Holland, Sweden, and Denmark, may advantageously combine with them, as these vessels are continually met with on our coasts. Our own Thames and Humber craft are also well worthy of the attention of the marine artist.

When men-of-war are sailing in double line, or, indeed, any vessels are similarly situated, there is an unavoidable stiffness of effect. Much thought is therefore necessary to render such an arrangement pleasing,

when the record of an historical incident imposes a disposition of this kind on the artist. In such cases, the resources of light and shade and colour are appealed to. Any lines of masts that become parallel and equal in height must be modified; and if possible, pyramidal form must be obtained in the principal group, which should be placed about one-third of the length of the composition from either side, so as not to arrest the eye in passing to the distance.

There are two very distinct forms of composition in sea-pieces. One expresses tranquillity; and the other movement, action, speed, &c. The lines of the former are upright and expressive of perfect quiet; the sails and flags of the vessels being entirely undisturbed and hanging in those folds which are caused by their pendant weight. In such calm and sleepy representations, every object, the figures, the boats, water, and even birds, must be in a state of quiescence. From such "dead calms" to the gentle movement of a ripple, and from the ripple to the fresh breeze, the artist may gradually proceed to communicate more of movement to his work, until at length he attains to the tumult of the tempest and the hurricane, in which the feeling is most effectually expressed by the lines of the composition. For there are certain lines which describe tranquillity, and others which express action, and even violent tumult. The force of the winds and waves



may therefore be indicated by such means, so that in contemplating a storm, the eye has no resting place, and the mind at once partakes of the feeling which prevails in the picture. The activity of these lines may occasionally be increased by the contrast of an upright or even a horizontal line.

In the composition of a picture, any objectionable or stiff and formal object must be reduced by opposition and treatment. The extremely neat and trim appearance of men-of-war renders them less picturesque than almost any other craft, but this formality must be met by placing in opposition some vessel of less formal character. Sometimes the principal object is of such magnitude, as to supersede in importance all else in the picture. The interest, however, thus excited must be counteracted by some passage of attractive beauty, which, if it be smaller, must be brighter in tone or more brilliant in colour. Such a proceeding, if judiciously managed, will effectually modify any stiffness or objectionable quality in the larger object.

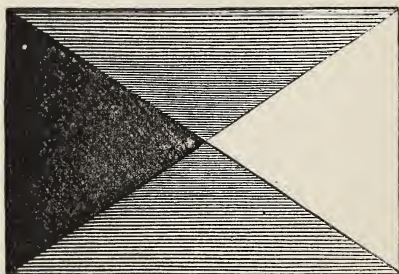
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#### LIGHT AND SHADE.

Although light and shade have been treated of at length in every essay on Art that has been written, we yet feel that this little work would be imperfect

did it not communicate to the student information sufficient to explain certain accepted rules.

The leading principle which seems to be felt and acknowledged by all artists, is the disposal of light and shade into one half middle tint, one fourth light, and one fourth dark; as shown in the diagram.



Many admirable Marine pictures of the Dutch school have been more than three parts of the subject light, and even less than one-eighth dark. It will, therefore, be understood, that although there are rules which prescribe effective proportions, there is yet left a wide margin for the exercise of taste and the application of precepts dictated by nature.

To this part of his work the student must give especial attention, in order that he may succeed in directing the eye of the spectator to those objects which he intends to be principals. The shadows of objects and their intensity must be entirely governed

by the nature of the objects themselves, whether they be opaque or susceptible of light reflected from other objects.

Strongly contrasted light and shade is always a means of communicating power and brilliancy to a picture, but if the purpose become too evident from unsubdued hardness or too positive opposition, the picture is rendered common-place and uninteresting. The more the masses of light or shade are maintained in immediate relation and kept together, the more will the breadth of the work be felt and appreciated.

The power of a drawing does not depend upon a preponderance of light or rich colour. A judicious proportion of deep tone is necessary to produce a degree of brilliancy which could not be obtained without it. Much depends upon the middle tint, which must be adapted equally to receive the shades and support the lights.

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#### COLOURS.

As the object of this Treatise is to aid the student to a faithful interpretation of natural effect, we do not propose to give a recipe for the colouring of a particular drawing, as we feel that it will be more advantageous simply to indicate the uses of certain of the most useful colours, and to leave their harmonious

application to the sentiment and feeling of the student himself.

To commence with the upper and lighter parts of the drawing, we speak first of the aërial colours.

#### COBALT.

This is a most useful colour for skies and the remotest parts of seas and headlands. When dry, it can be changed by going over it with a slight wash of Vermillion or Light Red, whereby a prismatic character is realized. Any strength of tone can be obtained by repeating the washes, and should the colour be too powerful it may be reduced by pouncing it with a soft wet sponge; or if too cold and blue, by a thin wash of Burnt Sienna; the water being merely stained.

#### PRUSSIAN BLUE

Is not much used in Marine Painting. A little mixed with Madder or Indian Red may at times be employed in the water of the middle distance. With a little Yellow it becomes a good Grey and is useful in stormy skies.

#### INDIGO.

This is employed for moonlights, and when mixed with a little Lamp Black it is well suited for night clouds, distant cliffs, &c. With a little Raw Umber

and Madder it may be used for water in night effects. With the addition of a little Madder it forms a good Grey; and with Madder and Burnt Sienna it is useful for dark rocks, and this combination with Raw Sienna may also be employed for boats.

## MADDER

Is much employed in mixture with all the colder colours. With Cobalt and a very little Yellow Ochre it meets the airy tint of the remotest distance; and with Burnt Sienna and Prussian Blue it is well adapted for the shadows of boats, figures, distant hills, and near water.

## VERMILLION.

For morning or evening skies, whether stormy or tranquil, Vermillion with Yellow Ochre and Cobalt will produce a very pure effect. For the darker parts of the clouds a little Light Red may be added. Vermillion with Burnt Sienna and Madder is a valuable tint in old houses, piers, &c., and also for shipping, and boats in the middle and extreme distances.

## LIGHT RED.

This colour is employed with Cobalt for the dark parts of the clouds. A thin wash of Light Red on the lights of the clouds produces mellowness. It is

effective in shadow tints, and with Indigo makes a good Grey.

#### YELLOW OCHRE

Is valuable in warm skies, the sails of ships and boats, sandstone rocks and cliffs, buildings, &c. It does not mix kindly with any of the cold colours, and should, therefore, be used as a wash over other colours that are dry, when required to qualify their tints.

#### BURNT SIENNA.

For the warm tints in rocks, mud banks, and buildings, this colour is excellent. When mixed with Blue it makes a good Green; with Cobalt the hue is bright, and with Prussian Blue much more intense. For the fore-sea, whether calm or broken by waves, it is employed with a little Madder; and mixed with Lamp Black and a little Madder it meets the tints of old posts, boats, and a variety of near objects, as the tints may be varied by modifying the proportions of the component colours.

#### MADDER BROWN.

Mixed with Cobalt, this is a valuable shadow colour for distant objects. With Indigo it is valuable for shades of objects nearer the foreground. It is a good



shade colour when mixed with Lamp Black, and it is advantageous in rusty iron, as anchors, chains, &c. For all the Reds it forms a good shade, but for distant red flags it would be advantageous to qualify it with a little blue. For the deepest and richest part of foregrounds it may be employed alone, as, also, for all deep and dark cracks and fissures, or strong markings in other near objects, as boats, figures, &c.

## SEPIA

Is sometimes used alone and sometimes in combination with Lamp Black, or Indigo and Madder, for dark foreground boats, near buoys, rocks, seaweed, &c.

## LAMP BLACK.

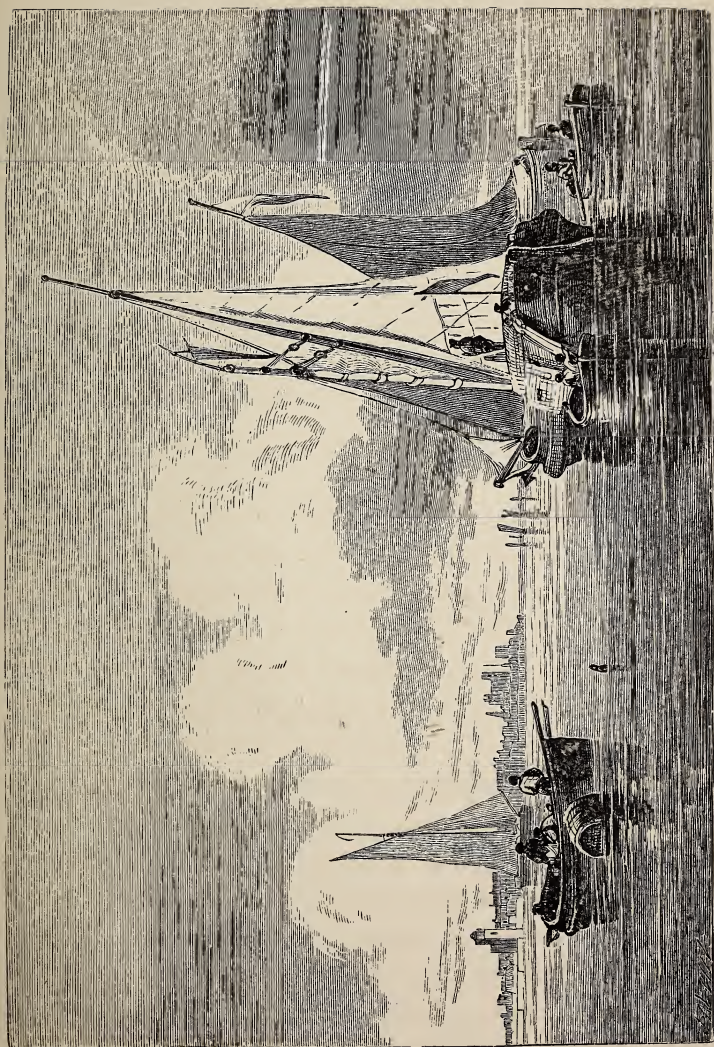
This colour is mixed with Madder and Burnt Sienna for any dark foreground objects.

The colours above mentioned are as many as ought to be used by a beginner. Although experienced artists use many more, it is only practice which enables them to deal successfully with a greater number. As, however, every phase of nature can be represented by a few colours, it would be as well for the student to confine himself to a limited palette.

Warm colours are those which approach a golden

hue and when these are opposed by Greys the result is great brilliancy and purity. By washing the Yellows with a pure Grey, or thin Purple, a natural tint of extreme sweetness and beauty will be obtained ; and by passing over the Green tints a thin wash of Madder they will be relieved of all tendency to common-place colour. The Blues must never be left in their raw state, if a greenish tint be required, pass over them a very thin tint of the Oxide of Chromium ; or, if required to be warmer, a thin wash of Light Red.

Cold colours are Blues, Purples, and Greys. Lamp Black is a valuable negative for the reduction of tints that stare or are gaudy, but it should never be used over Yellow. Brilliant Yellows are reduced to Brown by Purples. The strongest Purple is made with Madder and Blue, and a reduced Purple with Indian Red and Blue. A rich and strong Brown is formed by the admixture of Madder, Burnt Sienna and Sepia, and modifications of the tint may be obtained by sometimes omitting the Sepia, sometimes the Burnt Sienna, or reducing the proportions of either. For Dutch craft, this tint and its varieties are most useful. Lamp Black over the Blues yields a Grey slatey tone. Sepia over Green very agreeably subdues the force of the colour, but Lamp Black over Green more effectually subdues its tint than any other wash.





## COLOURING.

In beginning skies and clouds, the washes should be laid on with boldness, and without attention to the smaller lights and darks, and subordinate effects; as these can easily be made out when the general effect has been realized.

In painting a calm effect, Cobalt, Vermillion, Madder Lake, and Yellow Ochre may be used for the sky and the clouds; and for the water, still the same colours, with more or less strength and variety of tint, unless the nearest water is to be represented with shipping, boats, craft, buoys, or objects of any kind; in which case the reflections play an important part in the picture. These shades may be painted with the same tints as the objects themselves; but the reflection must always contain some of the colour of the sky; and as the lower part of the composition is approached, the reflections become less dark, in consequence of the light appearing beneath the object; but this is only the case when the objects are not sunk deep in the water, as small boats, buoys, &c. When the water is stirred by the wind, the reflection becomes broken and indefinite.

In painting a storm, the colouring must be especially cared for. The composition should consist of large masses, and great brilliancy and power may be obtained by judicious contrast and opposition. What-



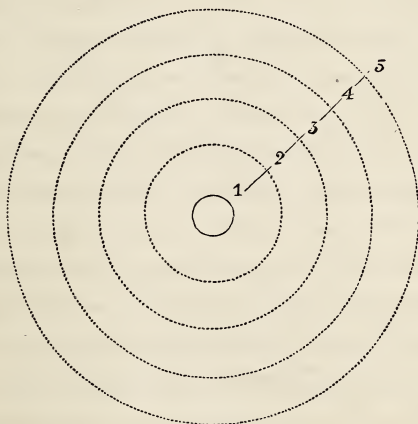
ever portion of blue sky it may be considered proper to show, it must be put in with Cobalt, but this, of course, in a stormy sky, can be but little. The tint for the sky and clouds near the horizon may be composed of Cobalt and Lamp Black for the deeper passages, and Lamp Black with a thin wash of Light Red may be used for the lights of the clouds. The sea lying under these distant clouds may be painted with the same colours, and also distant land, with all the objects that may be on it. The clouds of the middle distance may be painted with the same tint with the least addition of Burnt Sienna. The sea of the same distance will be laid in with the same colours. The nearest clouds have less Blue but more Black and Sienna with a very little Madder. For the fore-sea, use the same tints as those employed in the sky above it, with the addition of Indigo and Raw Sienna. The high lights on the water must be of the same tint as the lightest parts of the sky. The shadows in the water in the darkest parts may be tinted with Indigo and Sepia, with a little Raw Sienna to give transparency to the light under points of the waves.

Vessels and boats, whether in storm or calm, should be painted with tints of Lamp Black, Madder, Madder Brown, and Burnt Sienna, varying in degrees of strength according to the distances. For the most distant ships, Cobalt may be added.



## SUN-RISE AND SUN-SET.

The accompanying diagram shows the arrangement of colour on a clear morning sun-rise.

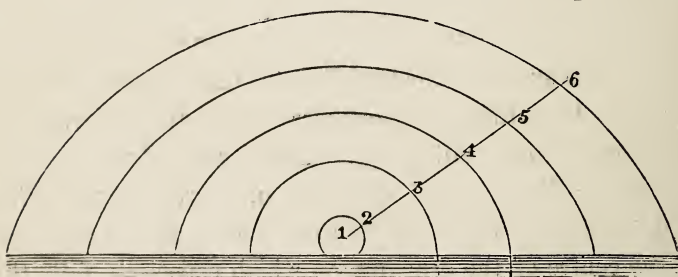


- |  |                                     |
|--|-------------------------------------|
| 1. White, Naples Yellow and Vermillion.      | 4. Less of Vermillion, more Cobalt. |
| 2. Small portion of Naples Yellow and White. | 5. Cobalt, or Ultramarine.          |
| 3. White, Vermillion, and Cobalt.            | Pure White for the sun.             |

If the sky and clouds fall into that disqualification called by painters "prettiness," a small proportion of Burnt Sienna will recover them; the Blues may be relieved by a small quantity of Terre Verte. The distant sea will be of the same colour as the sky, and the centre of the drawing, on which especially falls the light of the sun, must be kept up in brilliancy until it reaches the edge of the drawing at the fore-sea; but in approaching the right and left of the centre, it will

become gradually deeper. Colours useful for this purpose are Lamp Black, Indigo, Cobalt, Raw Sienna, and Prout's Brown. Care must be taken not to colour the water too green; the lighter passages and the crests of the waves will be tinted with some of the hues that colour the sky. In the centre of the breadth of water, keep the shaded sides of the waves full of luminous colour enriched with Raw Sienna or other yellows. The light sides of the waves, those parts that receive the sunlight, must be of the same colour as the sky; and even the colour of the darkest shades of the waves must still be luminous and liquid, qualities which may be preserved and assisted by a little Lamp Black, Indigo, and Prout's Brown mixed to the tone required.

The following diagram will assist the student in representing a stormy sun-rise or stormy sun-set.



- |   |  |
|---|--|
| 1. A little Green with the Blue.                        | 4. Still more Cobalt, and still less of the other colours. |
| 2. Cobalt with very little Vermillion and Burnt Sienna. | 5. Grey composed of Cobalt, Vermillion and Burnt Sienna.   |
| 3. More Cobalt and less of the other Colours.           | 6. Lake and Vermillion, thin and transparent.              |

A stormy sun-rise is often full of poetical sublimity. The sun is frequently of a copper colour, the sky and clouds above and around it being of a cold greenish-grey-blue, without lights on the edges of the clouds. At other times the colours are those described on the diagram. On most occasions when the sun is red, or of a golden yellow hue, the sky above gradates from the grey tint that surmounts the sun into either a pearly tint or a luminous greenish-blue with clouds both light and dark, which may be of all the hues of the rainbow.

As, for the sake of harmonious colour it is a point of much importance, it may here again be enjoined, that the colour in the sky must be repeated in the lights of the water, while the shaded sides are kept deeper and more transparent.

We take the present opportunity of touching upon lightning, which differs much in colour according to circumstances. It looks sometimes quite white and at other times blue. When unaccompanied by thunder it occurs low down towards the horizon.

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#### FIGURES.

The figures from which Marine subjects derive life are so characteristic, that it is necessary to devote a few observations to them. The student, by frequenting

our coast, will find every variety of nautical character, and will do well to sketch as many of them as he can. There being great variety in style of the coast inhabitants of this island (equally with those of continental shores) the painter of Marine subjects must pay some attention to the properties of association. A coaster of any experience knows at once the styles of the different coast districts, and would readily detect the error of associating southern boatmen with north country boats. The man-of-war's man is as distinct from the sailor of the merchant craft, as is the ship of war from the coaster.

It is useful for the Marine painter to possess some of the costume of sailors and fishermen, as being always valuable as an auxiliary to draw and paint from.



In order to paint figures in water (as fitting incidents in a wreck scene) the model, being dressed according to the tone of the composition, is suspended in a swimming bath by means of ropes, and so sketched or painted up to the finish required. Although in this case the water is tranquil, the situation of the model will very much assist the truth of the representation; much more, indeed, than any arrangement that could be effected on the floor of a studio. We would hint, that in sketching such a figure, where the action is supposed to be impulsive and changeable, the action of the figure will be better caught by a rapid and slight sketch, than by an over-studious drawing; the former being more likely to give the spirit of the motion, while the latter is liable to degenerate into stiffness.

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## MANIPULATION.

Before the drawing be touched with water-colours, it is necessary that the student be well assured that all the objects of his composition are accurately drawn, especially the ships, boats and figures. It is also necessary that their dispositions in the picture be well considered.

The whole work may then be gone over with a thin wash of light red; and when this is thoroughly dry, it may be washed off again with a flat and soft



camel-hair brush. Many artists repeat this washing several times, as by such means the paper becomes more manageable and agreeable to work on, and all the succeeding washes are better received, they lie flatter and more equal, and the tones remain more clear and transparent. All the deeper shades must be worked in by repeated washes, but each wash must be perfectly dry before the succeeding one be laid on, otherwise the tint will be broken and sullied.

Should the subject have much light, with large light clouds and light reflections on the water, all the large masses of light must be left clear; the smaller ones can be taken out afterwards. If large rolling clouds appear in the sky they may be obtained by wetting the paper in the desired forms, and while the water is yet on, gently removing the surface of the paper with a large round pointed knife in the precise forms which the clouds are required to assume; afterwards, with a soft, camel-hair brush, wash the surface, which, when dry, will present the appearance rather of colour laid on than of a portion of the paper having been removed. In representing rainy, foggy, or stormy skies and seas, the whole of the drawing must be passed over with uniform washes, beginning at the horizon with tones more ærial than those of the fore-sea or upper-part of the sky, taking care that those of the vessels, boats, figures, or other objects occurring in that part of the







work, if intended to be light, be left so. When these washes are of the tone desired, and the picture is thoroughly dry, all the half and three-quarter lights must be taken out with a soft wet sponge, but with every attention to the drawing and detail, and careful representation of the forms, such as flying scud, murky clouds, indistinct headlands, or distant hills. This method will express distance and indefinition better than can be done by leaving blank those objects intended to retire and mingle with the atmosphere.

Should it be found necessary to lighten still further any of these gradated tones, this may be effected by forming with clean water the shape required on the surface, from whence it is to be taken out. The colour is almost immediately loosened, and when the superfluous moisture has been removed by blotting paper, the wetted surface may be rubbed with stale bread, or a silk handkerchief, until it be as light as required. The edges of light tones thus obtained are left too hard, these should therefore be softened with a hog-hair brush, moistened with clean water. When the sponge is used, it is well to wash the part sponged with a camel-hair brush in order that the progress of the work may never be lost sight of.

If it be desired to represent waves, and movements upon the sea uniformly tinted according to the rule just laid down, this is done by drawing carefully with

a camel-hair brush dipped in pure water, the forms of the waves to be described, and when the superfluous moisture has been absorbed by blotting paper, the forms may be wiped out with a handkerchief. Having thus completed the drawing of the water, the whole may be softened with a hog-hair brush, and, if necessary, any of the lights may be united.

The method of making out forms in the clouds is the same as in the water, and when the sea and sky have been thus treated, the too prominent lights in both may be toned down and united if that will assist the effect, or greater strength and depth may be communicated to the shaded passages. In thus dealing with these parts of the drawing, it must never be forgotten that the atmosphere affects the light less than the shades, even those of the middle and extreme distances. The shades, indeed, of the remotest distance are of the same colour as the sky.

In the broadest and highest lights the least possible degree of colour and of shade must be used, for either in any considerable degree will destroy breadth. If any portion of the drawing become heavy or inharmonious, this defect may be remedied by means of a soft brush or sponge, the surface being dried with absorbent paper. By such means the work may be lightened to any degree, and any quantity of colour may be thus removed.



In the ultimate finish, the penknife or scraper may be employed, but only for the crests of the waves, or the broken water in their fore-sea. The student must, however, be guarded against either of these auxiliaries in the clouds, as the distance of the clouds will be diminished by losing the soft texture of the paper.

If the effect of the drawing be that of a misty morning gradually clearing under the rising sun, it may be made out by repeated washings, the rays of the sun being represented by simply sponging off rays of the warm tint round the sun, the straight shooting of the light being imitated by laying two pieces of paper or cardboard, and so leaving exposed that portion of the paper to be acted on by the sponge, but this must be resorted to in such a manner as to leave no trace of the means employed.

But even after all these means have been put in practice, the picture may yet require recourse to be had to others before it can be completed. It may require the washing in, or stippling in here and there of more colour, until the necessary clearness, power, and transparency be attained. Wherever the shadows in the middle distance, or even in the foreground look broken, stippling will rectify them better than washing.

It may here be mentioned that in dealing with lights,

besides the legitimate water-colour practice of taking them out by removing the colour so as to expose the white paper, they can be very readily produced by the use of Chinese White. The use of white in small objects will save much labour; and sometimes a small portion of white is used with the blue in skies, as it prevents the colour from granulating and looking gritty.

THE END.

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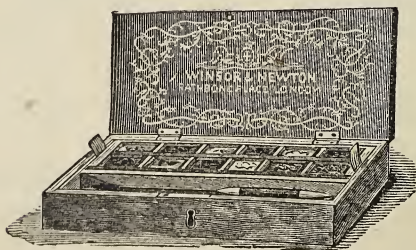
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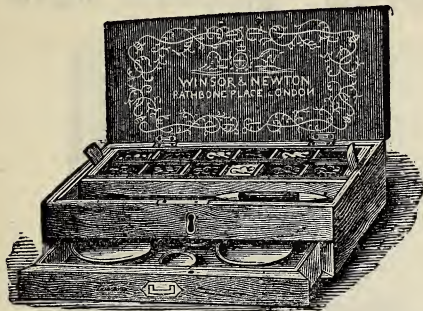
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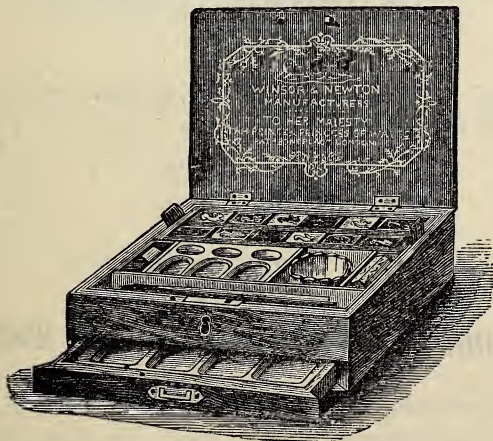


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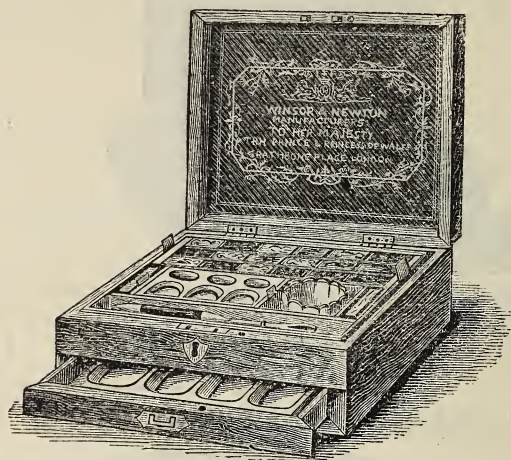
Box containing 12	WHOLE CAKE	Colours, Brushes and	£	s.	d.
other fittings ...	...	...	0	18	0
Ditto	18	ditto ditto	1	5	0
Ditto	24	ditto ditto	1	15	0

## "COMPLETE" MAHOGANY BOXES.



Box containing 12	WHOLE CAKE	Colours, Brushes and	£	s.	d.
fittings complete	...	...	1	1	0
Ditto	18	ditto ditto	1	11	6
Ditto	24	ditto ditto	2	2	0

## "CADDY LID" MAHOGANY BOXES.



Box containing 12 <b>WHOLE CAKE</b> Colours, Brushes and superior fittings	...	...	...	...	£ s. d.
					1 11 6
Ditto	18	ditto	ditto	...	2 2 0
Ditto	24	ditto	ditto	...	3 3 0

## "SUPERIOR CADDY LID" MAHOGANY BOXES.

Superior Box containing 12 <b>WHOLE CAKE</b> Colours, Sable Brushes and high-class fittings	...	...	...	£ s. d.
				2 12 6
Ditto	18	ditto	ditto	3 3 0
Ditto	24	ditto	ditto	4 14 6

## "HANDSOME CADDY LID" MAHOGANY BOXES.



Box containing	12	WHOLE	CAKE	Colours, Sable	£	s.	d.
Brushes and best fittings ...	...	...	...	...	3	13	6
Ditto	18	ditto	ditto	...	4	14	6
Ditto	24	ditto	ditto	...	6	6	0
Ditto	36	ditto	ditto	...	9	9	0

*N.B.—Boxes manufactured of Spanish Mahogany, Rosewood, Ebony, Walnut, and other choice Woods, in the first style of workmanship, and variously fitted with every requisite for Miniature, Figure, Landscape Painting, or Engineering, from £12 to £100.*

## BRASS BOUND BOXES FOR INDIA.

---

WINSOR & NEWTON'S  
FRENCH POLISHED MAHOGANY BOXES.

FITTED WITH  
HALF CAKE WATER COLOURS.

**“SLIDING LID” MAHOGANY BOXES.**

						s.	d.
Box containing 6 HALF CAKE Colours, and Brushes	...					4	0
Ditto	12	ditto	ditto	...		6	6
Ditto	18	ditto	ditto	...		9	6
Ditto	24	ditto	ditto	...		12	6

**“LOCK” MAHOGANY BOXES.**

						s.	d.
Box containing 12 HALF CAKE Colours, Brushes and other fittings	...	...	...	...	...	9	0
Ditto	18	ditto	ditto	...		12	0
Ditto	24	ditto	ditto	...		18	0

**“LOCK” MAHOGANY BOXES WITH DRAWER.**

						s.	d.
Box containing 12 HALF CAKE Colours, Brushes and other fittings	...	...	...	...	...	12	0
Ditto	18	ditto	ditto	...		15	0
Ditto	24	ditto	ditto	...		21	0

**“COMPLETE” MAHOGANY BOXES.**

						s.	d.
Box containing 12 HALF CAKE Colours, Brushes and fittings complete	...	...	...	...		14	0
Ditto	18	ditto	ditto	...		18	0
Ditto	24	ditto	ditto	...		25	0

**“CADDY LID” MAHOGANY BOXES.**

						s.	d.
Box containing 12 HALF CAKE Colours, Brushes and superior fittings	...	...	...	...		20	0
Ditto	18	ditto	ditto	...		25	0
Ditto	24	ditto	ditto	...		31	6



WINSOR & NEWTON'S

MOIST WATER COLOURS

IN PORCELAIN PANS.

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WINSOR & NEWTON'S Moist Water Colours are prepared after peculiar processes, and by a system of treatment known only to themselves. Their characteristic qualities of easy solubility and prompt readiness for use are retained unimpaired, for an unlimited time; so that a box of them, which may have been laid aside for two or three years, when required again, will be found as serviceable as when purchased. Temperature does not affect these colours; they remain as "Moist" in Tropical climates as in England; accordingly, they are confidently recommended to persons who are going to INDIA, and to all residents in the East. While having the valuable quality of solubility, they possess another and all important one, of drying perfectly firm on the paper. Their tints, too, are pure and luminous, and their washes clear and even.

In Sketching from Nature, and when representing transient and evanescent effects, the superiority of the Moist Colours is at once felt and appreciated. Ever ready for instant application, they enable the desired tint to be produced *at once*—a result unattainable by the old tedious method of rubbing dry cakes, which not unfrequently permits the effect, and with it the *thought* of the artist, to vanish, before the material can be obtained. It was this quality which, on their first introduction, secured for WINSOR & NEWTON'S Moist Colours the eminent popularity that they still enjoy with both professional and amateur artists.

The Moist Colours are placed in pans of thin porcelain, and are afterwards enclosed in tin-foil for protection; they are also put up in Collapsible Tubes, in which form they are found convenient, when a quantity of colour is required.

WINSOR & NEWTON'S  
 MOIST WATER COLOURS,  
 IN  
 WHOLE AND HALF PANS.



SIZE OF WHOLE PAN COLOURS.



SIZE OF HALF PAN COLOURS.

WHOLE PAN COLOURS, 1s. each.—HALF PAN COLOURS, 6d. each.

Antwerp Blue  
 Bistre  
 Blue Black  
 Brown Ochre  
 Brown Pink  
 Burnt Sienna  
 Burnt Umber  
 Charcoal Grey  
 Chinese White  
 Chrome Yellow  
 Chrome Deep  
 Chrome Orange  
 Cologne Earth  
 Emerald Green  
 Gamboge  
 Hooker's Green, No. 1.  
 Hooker's Green, No. 2.  
 Indian Red  
 Indigo  
 Italian Pink  
 Ivory Black

Lamp Black  
 Light Red  
 Mauve  
 Naples Yellow  
 Neutral Tint  
 New Blue  
 Olive Green  
 Payne's Grey  
 Prussian Blue  
 Prussian Green  
 Raw Sienna  
 Raw Umber  
 Roman Ochre  
 Sap Green  
 Terre Verte  
 Vandyke Brown  
 Venetian Red  
 Vermilion  
 Yellow Lake  
 Yellow Ochre



WHOLE PAN COLOURS, 1s. 6d. each.—HALF PAN COLOURS, 9d. each.

Brown Madder  
Cerulean Blue  
Crimson Lake  
Leitch's Blue  
(or Cyanine Blue)  
Mars Yellow  
Neutral Orange

Purple Lake  
Roman Sepia  
Rubens' Madder  
Scarlet Lake  
Scarlet Vermilion  
Sepia  
Warm Sepia

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WHOLE PAN COLOURS, 2s. each.—HALF PAN COLOURS, 1s. each.

Cobalt Blue  
Indian Yellow  
Lemon Yellow  
Orange Vermilion  
Violet Carmine  
Viridian  
(or Veronese Green)

---

WHOLE PAN COLOURS, 3s. each.—HALF PAN COLOURS, 1s. 6d. each.

Aureolin  
Burnt Carmine  
Cadmium Yellow  
Cadmium Yellow, Pale  
Cadmium Orange  
Carmine  
Field's Orange Vermilion  
French Blue  
(or French Ultramarine)

Gallstone  
Indian Purple  
Intense Blue  
Mars Orange  
Oxide of Chromium  
Pink Madder  
Pure Scarlet  
Rose Madder  
(or Madder Lake)

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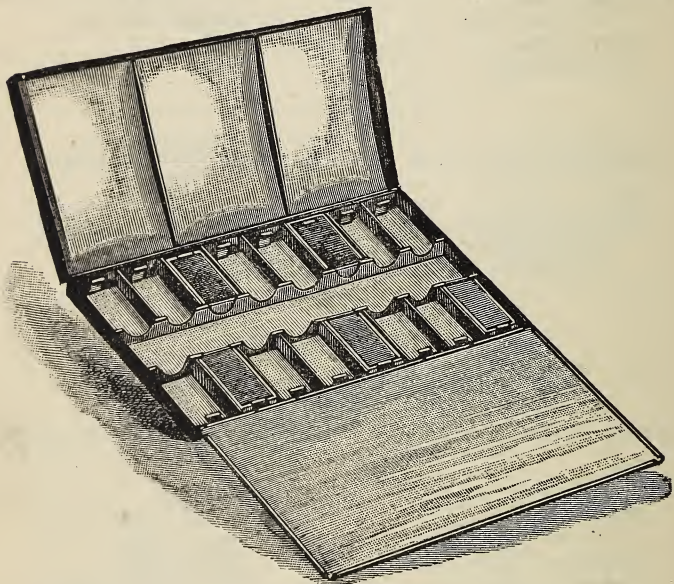
WHOLE PAN COLOURS, 5s. each.—HALF PAN COLOURS, 2s. 6d. each.

Madder Carmine  
Purple Madder  
Smalt  
Ultramarine Ash

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WINSOR & NEWTON'S  
“**NEW PATENT SPRING**”  
**JAPANNED TIN BOXES,**  
FITTED WITH  
**MOIST WATER COLOURS, IN WHOLE PANS.**



Messrs. WINSOR & NEWTON, Limited, have much pleasure in introducing this **NEW BOX** to contain **MOIST WATER COLOURS**, which they have confidently brought out as a valuable improvement and gain to both Artist and Amateur.

The Pans of Colours are placed in these boxes *without any trouble whatever, and they are readily moved from one position to another at pleasure.* They are secured by the employment of a V spring at one end or side of the partitions of the Box, as shown in the illustration. They are firmly held; and thus the inconvenience of fixing the colours into the Box with a cement is removed, as well as the trouble incident to *replenishing* a Box constructed on the old plan.

Messrs. WINSOR & NEWTON, Limited, have secured Letters Patent for this Box for Great Britain, the principal Countries of Europe, and for the United States of America.

**MOIST WATER COLOURS IN "PATENT SPRING"**

**JAPANNED BOXES.**

(CONTINUED.)

**3 Whole Pan Colour Box, containing**

Chinese White, New Blue and Sepia ... .. 7s. 0d.

(The Empty Box, 3s. 6d.)

**4 Whole Pan Colour Box, containing**

Raw Sienna, Light Red, Cobalt and Vandyke Brown ... 8s. 6d.

(The Empty Box, 3s. 9d.)

**6 Whole Pan Colour Box, containing**

Gamboge, Raw Sienna, Light Red, Crimson Lake, Prussian Blue  
and Vandyke Brown ... .. 10s. 6d.

(The Empty Box, 4s.)

**8 Whole Pan Colour Box, containing**

Gamboge, Raw Sienna, Burnt Sienna, Light Red, Crimson Lake,  
Cobalt, Prussian Blue and Vandyke Brown ... .. 14s. 0d.

(The Empty Box, 4s. 6d.)

**10 Whole Pan Colour Box, containing**

Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red,  
Crimson Lake, Cobalt, Prussian Blue, Vandyke Brown and Brown  
Pink ... .. 16s. 6d.

(The Empty Box, 5s. 3d.)

**12 Whole Pan Colour Box, containing**

Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red,  
Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Crimson Lake, Cobalt, Prussian  
Blue, Payne's Grey, Vandyke Brown and Brown Pink 19s. 0d.

(The Empty Box, 5s. 9d.)

**14 Whole Pan Colour Box, containing**

Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red,  
Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Crimson Lake, Brown Madder,  
Cobalt, Prussian Blue, Payne's Grey, Vandyke Brown, Sepia  
and Brown Pink ... .. £1 2s. 6d.

(The Empty Box, 6s. 3d.)

**16 Whole Pan Colour Box, containing**

Gamboge, Lemon Yellow ( $\frac{1}{2}$ ), Cadmium Yellow ( $\frac{1}{2}$ ), Yellow Ochre,  
Raw Sienna, Burnt Sienna, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian  
Red ( $\frac{1}{2}$ ), Crimson Lake, Rose Madder, Brown Madder, Cobalt,  
Indigo, Payne's Grey, Vandyke Brown, Emerald Green ( $\frac{1}{2}$ ),  
Viridian ( $\frac{1}{2}$ ) and Brown Pink ... .. £1 8s. 6d.

(The Empty Box, 6s. 9d.)

**MOIST WATER COLOURS IN "PATENT SPRING"  
JAPANNED BOXES.**

(CONTINUED.)

**18 Whole Pan Colour Box, containing**

Gamboge, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Crimson Lake, Rose Madder, Brown Madder, Cobalt, Indigo, Payne's Grey, Vandyke Brown, Sepia, Emerald Green ( $\frac{1}{2}$ ), Viridian ( $\frac{1}{2}$ ), Brown Pink and Lamp Black ... .. £1 12s. 6d.

(The Empty Box, 7s. 6d.)

**20 Whole Pan Colour Box, containing**

Gamboge, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Crimson Lake, Rose Madder, Brown Madder, Cerulean Blue, Cobalt, Prussian Blue, Indigo, Payne's Grey, Vandyke Brown, Sepia, Emerald Green ( $\frac{1}{2}$ ), Viridian ( $\frac{1}{2}$ ), Brown Pink and Lamp Black...£1 15s. 6d

(The Empty Box, 8s.)

**24 Whole Pan Colour Box, containing**

Gamboge, Lemon Yellow, Cadmium Yellow, Aureolin, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Crimson Lake, Rose Madder, Brown Madder, Cerulean Blue, Cobalt, Prussian Blue, Indigo, Payne's Grey, Vandyke Brown, Sepia, Emerald Green ( $\frac{1}{2}$ ), Oxide Chromium ( $\frac{1}{2}$ ), Viridian, Olive Green, Brown Pink and Lamp Black... £2 5s. 0d.

(The Empty Box, 9s.)

WINSOR & NEWTON'S

**"NEW PATENT SPRING"**

**JAPANNED TIN BOXES,**

FITTED WITH

**MOIST WATER COLOURS, IN HALF PANS.**

**6 Half Pan Colour Box, containing**

Gamboge, Yellow Ochre, Light Red, Crimson Lake, Prussian Blue and Vandyke Brown ... .. 7s. 0d..

(The Empty Box, 3s. 9d.)

**8 Half Pan Colour Box, containing**

Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Crimson Lake, Cobalt, Indigo and Vandyke Brown ... .. 9s. 0d.

(The Empty Box, 4s. 3d.)



**MOIST WATER COLOURS IN "PATENT SPRING"**

**JAPANNED BOXES.**

(CONTINUED.)

**10 Half Pan Colour Box, containing**

Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red,  
Crimson Lake, Cobalt, Indigo, Vandyke Brown and Brown  
Pink ... .. 10s. 6d.

(The Empty Box, 4s. 9d.)

**12 Half Pan Colour Box, containing**

Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion,  
Light Red, Crimson Lake, Brown Madder, Cobalt, Indigo,  
Vandyke Brown and Brown Pink ... .. 12s. 0d.

(The Empty Box, 5s. 3d.)

**14 Half Pan Colour Box, containing**

Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion,  
Light Red, Indian Red, Crimson Lake, Cobalt, Indigo, Neutral  
Tint, Vandyke Brown, Brown Pink and Lamp Black ... 13s. 6d.

(The Empty Box, 5s. 9d.)

**16 Half Pan Colour Box, containing**

Gamboge, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt  
Sienna, Vermilion, Light Red, Indian Red, Crimson Lake, Brown  
Madder, Cobalt, Indigo, Neutral Tint, Vandyke Brown, Brown  
Pink and Lamp Black ... .. 16s. 0d.

(The Empty Box, 6s.)

**18 Half Pan Colour Box, containing**

Gamboge, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt  
Sienna, Vermilion, Light Red, Indian Red, Crimson Lake, Rose  
Madder, Brown Madder, Cobalt, Indigo, Neutral Tint, Vandyke  
Brown, Emerald Green, Brown Pink and Lamp Black ... 18s. 6d.

(The Empty Box, 6s. 6d.)

**20 Half Pan Colour Box, containing**

Gamboge, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt  
Sienna, Vermilion, Light Red, Indian Red, Crimson Lake, Rose  
Madder, Brown Madder, Cobalt, French Blue, Indigo, Neutral  
Tint, Vandyke Brown, Emerald Green, Oxide Chromium, Brown  
Pink and Lamp Black ... .. 22s. 0d

(The Empty Box, 7s.)

**24 Half Pan Colour Box, containing**

Gamboge, Lemon Yellow, Cadmium Yellow, Yellow Ochre, Raw  
Sienna, Burnt Sienna, Vermilion, Light Red, Indian Red, Crimson  
Lake, Rose Madder, Purple Madder, Brown Madder, Cobalt,  
French Blue, Prussian Blue, Indigo, Neutral Tint, Vandyke  
Brown, Sepia, Emerald Green, Oxide Chromium, Brown Pink and  
Lamp Black ... .. 27s. 0d.

(The Empty Box, 7s. 6d.)

WINSOR & NEWTON'S  
**MOIST WATER COLOURS**  
 IN COLLAPSIBLE TUBES.



Moist Water Colours in Tubes, though somewhat wasteful, are of assistance as furnishing quickly a quantity of colour, and affording facilities for power of touch and vigour of effect. They should be used within reasonable time, as they do not keep so long, or so well, as the ordinary Moist Colours in porcelain pans.

1s. each.

Antwerp Blue	Chrome Deep	Light Red	Raw Umber
Bistre	Chrome Orange	Naples Yellow	Roman Ochre
Blue Black	Emerald Green	Neutral Tint	Terre Verte
Brown Ochre	Gamboge	New Blue	Vandyke Brown
Brown Pink	Indian Red	Olive Green	Venetian Red
Burnt Sienna	Indigo	Payne's Grey	Vermilion
Burnt Umber	Italian Pink	Prussian Blue	Yellow Lake
Cologne Earth	Ivory Black	Prussian Green	Yellow Ochre
Chrome Yellow	Lamp Black	Raw Sienna	

1s. 6d. each.

Brown Madder	Leitch's Blue	Purple Lake	Scarlet Vermilion
Crimson Lake	(or Cyanine Blue)	Roman Sepia	Sepia
Mars Yellow	Neutral Orange	Scarlet Lake	Warm Sepia

2s. each.

Cobalt Blue	Orange Vermilion	Viridian
Indian Yellow	Violet Carmine	(or Veronese Green)
Lemon Yellow		

3s. each.

Aureolin	Cadmium Orange	Field's Orange	Mars Orange
Burnt Carmine	Carmine	Vermilion	Oxide of Chromium
Cadmium Yellow	French Blue (or	Gallstone	Pink Madder
Cadmium Yellow, Pale	Fr. Ultramarine)	Indian Purple	Rose Madder

5s. each.

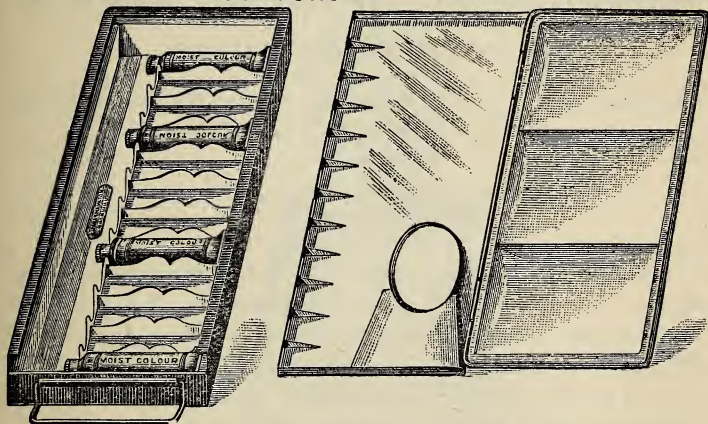
Purple Madder	Smalt	Ultramarine Ash
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# WINSOR & NEWTON'S

## JAPANNED TIN BOXES OF

### MOIST WATER COLOURS IN COLLAPSIBLE TUBES.



#### Box containing 12 Water Colours in Tubes.

Gamboge, Raw Sienna, Yellow Ochre, Burnt Sienna, Crimson Lake, Light Red, Vermilion, Cobalt, Indigo, Brown Pink, Vandyke Brown and Payne's Grey ... .. £1 2s. 6d.  
(The Empty Box, 9s.)

#### Box containing 15 Water Colours in Tubes.

Gamboge, Cadmium Yellow, Raw Sienna, Yellow Ochre, Burnt Sienna, Crimson Lake, Light Red, Indian Red, Brown Madder, Cobalt, Prussian Blue, Viridian, Brown Pink, Vandyke Brown and Payne's Grey £1 10s. 6d.  
(The Empty Box, 10s. 6d.)

#### Box containing 20 Water Colours in Tubes.

Gamboge, Cadmium Yellow, Raw Sienna, Yellow Ochre, Burnt Sienna, Rose Madder, Crimson Lake, Light Red, Vermilion, Indian Red, Violet Carmine, Brown Madder, Cobalt, Indigo, Emerald Green, Viridian, Brown Pink, Vandyke Brown, Payne's Grey and Sepia ... .. £2 2s. 0d.  
(The Empty Box, 13s. 6d.)

#### Box containing 24 Water Colours in Tubes.

Gamboge, Cadmium Yellow, Raw Sienna, Yellow Ochre, Deep Chrome, Mars Orange, Burnt Sienna, Rose Madder, Crimson Lake, Light Red, Vermilion, Indian Red, Brown Madder, Purple Lake, Cobalt, French Blue, Prussian Blue, Indigo, Emerald Green, Viridian, Brown Pink, Vandyke Brown, Payne's Grey and Sepia ... .. £2 10s. 6d.  
(The Empty Box, 14s. 6d.)

#### Box containing 30 Water Colours in Tubes.

Gamboge, Cadmium Yellow, Cadmium Orange, Italian Pink, Raw Sienna, Yellow Ochre, Orange Chrome, Mars Orange, Burnt Sienna, Rose Madder, Crimson Lake, Light Red, Orange Vermilion, Vermilion, Indian Red, Brown Madder, Purple Lake, Cobalt, French Blue, Prussian Blue, Indigo, Emerald Green, Viridian, Olive Green, Terre Verte, Brown Pink, Vandyke Brown, Neutral Tint, Sepia, and Ivory Black. Also bottles of Chinese White, Indelible Brown Ink, Ox Gall; and a copper plated Water Bottle £3 12s. 6d.  
(The Empty Box, 19s.)

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WINSOR & NEWTON'S  
PERMANENT CHINESE WHITE  
IN BOTTLES OR TUBES.

*A peculiar preparation of White Oxide of Zinc, the only Perfectly  
Permanent White Pigment for Water Colour Painters.*

~~~~~

|                       |     |
|-----------------------|-----|
| SMALL BOTTLE OR TUBE, | 6d. |
| LARGE ditto ditto     | 1s. |

~~~~~

It is now half a century since WINSOR & NEWTON turned their attention to remedying a want much felt by Water Colour Painters, viz.: a White which would combine *perfect permanency* with good body in working. The invention and introduction of the pigment named by them "Chinese White" was the result, and its superior body and freedom of working immediately attracted the notice of the leading Water Colour Painters.

The late Mr. J. D. Harding being very desirous of ascertaining its permanency, submitted it to the examination of one of the greatest Chemists in Europe (the late Mr. Faraday), who satisfied him that it might be employed with perfect safety, and strongly recommended it in preference to all other white pigments. In "*Principles and Practice of Art*," Mr. Harding wrote:—

"When this pigment, which is prepared by WINSOR & NEWTON, under the name of 'Chinese White,' was first put into my hands, some years ago, I applied to one of my friends, whose name as a chemist and philosopher is amongst the most distinguished in our country, to analyse it for me, and to tell me if I might rely on its durability; the reply was, that if it would in all other respects answer the purpose I required of it, I had nothing to fear on account of its durability."

Ever since the year 1834 WINSOR & NEWTON's Chinese White has been used by all the Eminent Water Colour Artists, and it is a source of great satisfaction that they are able to say, *that in no instance has any work of art, in which their White has been used, suffered from its employment*, while prior to its introduction the complaints of Whites changing were of every-day occurrence.

WINSOR & NEWTON'S  
LIQUID WATER COLOURS AND MEDIUMS.



(Size of the bottles of Liquid Colours.)

	Bottles.		Half Bottles.			Bottles.		Half Pots.					
	s.	d.	s.	d.		s.	d.	s.	d.				
Indian Ink ...	1	0	0	6	Water Colour Megilp	1	0	Not sold in Half Bottles or Pots.					
Carmine ...	1	0	0	6	Glass Medium, No. 1	1	0						
Sepia ...	1	0	0	6	Ditto ditto No. 2	1	0						
Indelible Brown Ink	1	0	0	6	Opaque Body	1	0						
Prout's Brown ...	1	0	0	6	for Illuminating...								
Prussian Blue ...	1	0	0	6	Raising Preparation	1	0						
Lamp Black ...	1	0	0	6	for ditto ...								
Vermilion ...	1	0	0	6	<i>The following are in China Pots—</i>								
Asphaltum ...	1	0	0	6									
Ox Gall, colourless...	1	0	0	6	Burnish Gold Size ...	1	0						
Gum Water ...	1	0	0	6	Mat Gold Size ...	1	0						
Gold Ink ...	1	0	0	6	Ox Gall, Prepared...	1	0	0	6				
Silver Ink ...	1	0	0	6									
Chinese White ...	1	0	0	6									

WINSOR & NEWTON'S  
BRUSHES FOR WATER COLOUR  
DRAWING.  
BROWN OR RED SABLE IN QUILLS.



Crow.



Duck.



Small Goose.



Goose.



Extra Goose.



Extra Small Swan.



Small Swan.



Middle Swan.



Large Swan.

(The Brushes are the sizes of the above Illustrations.)

Prices are on the opposite page.



WINSOR & NEWTON'S  
BROWN SABLE BRUSHES  
(IN QUILLS).

				IN LONG QUILLS.			
			s. d.			s. d.	
Crow	...	each	0 6	Extra Small Swan	each	4 0	
Duck	...	"	0 9	Small	"	5 6	
Small Goose	...	"	1 0	Middle	"	7 6	
Goose	...	"	1 3	Large	"	10 0	
Extra Goose	...	"	1 9				

*See Illustrations on opposite page for the sizes of the Brushes.*

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RED SABLE BRUSHES  
(IN QUILLS).

				IN LONG QUILLS.			
			s. d.			s. d.	
Crow	...	each	0 6	Extra Small Swan	each	4 0	
Duck	...	"	0 10	Small	"	5 6	
Small Goose	...	"	1 3	Middle	"	7 6	
Goose	...	"	1 6	Large	"	10 0	
Extra Goose	...	"	2 0				

*See Illustrations on opposite page for the sizes of the Brushes.*

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SIBERIAN HAIR BRUSHES  
(IN QUILLS).

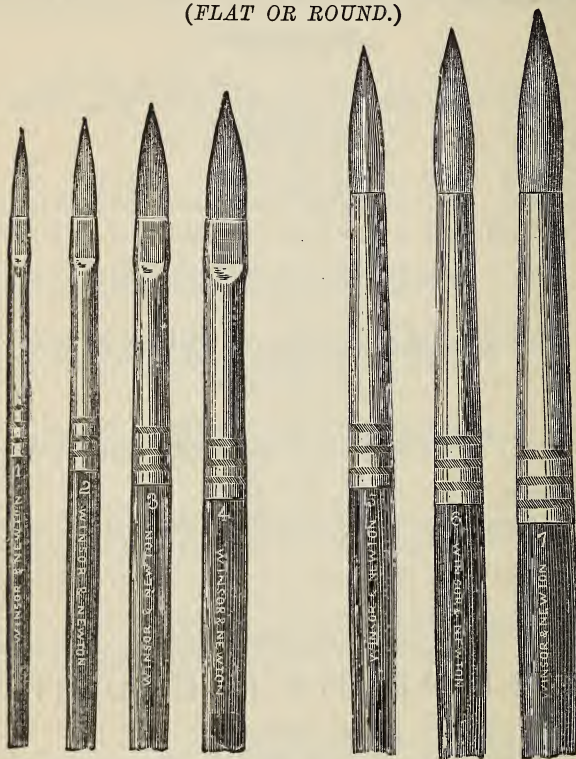
*Extra quality.*

				IN LONG QUILLS.			
			s. d.			s. d.	
Crow	...	each	0 2	Extra Small Swan	each	0 9	
Duck	...	"	0 2	Small	"	1 0	
Goose	...	"	0 3	Middle	"	1 6	
				Large	"	2 6	

*See Illustrations on opposite page for the sizes of the Brushes.*

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WINSOR AND NEWTON'S  
FINEST BROWN OR RED WATER COLOUR  
SABLES IN ALBATA FERRULES.  
(FLAT OR ROUND.)



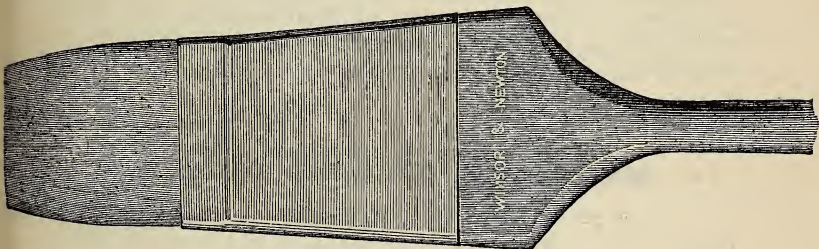
THE BRUSHES ARE THE SIZES OF THE ABOVE ILLUSTRATIONS.

BROWN SABLE HAIR.				RED SABLE HAIR.			
No.	1, Flat or Round, each	s.	d.	No.	1, Flat or Round, each	s.	d.
" 2	" "	1	6	" 2	" "	1	6
" 3	" "	1	9	" 3	" "	1	9
" 4	" "	2	0	" 4	" "	2	3
" 5	" "	2	3	" 5	" "	2	6
" 6	" "	2	6	" 6	" "	3	0
" 7	" "	3	6	" 7	" "	4	0

Larger sizes are also made, particulars and prices of which may be had on application.



## FLAT RED SABLE BRUSHES, WITH ALBATA FERRULES.

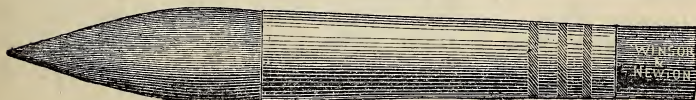
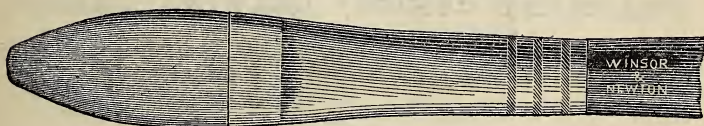


(ILLUSTRATION OF AN INCH BRUSH.)

These Brushes are made in the following sizes :

$\frac{1}{2}$ ,  $\frac{3}{4}$ , 1,  $1\frac{1}{2}$ , 2, and  $2\frac{1}{2}$  inches wide. Price 5s. per inch.

## WASH OR SKY BRUSHES, FLAT OR ROUND.



						Flat.		Round.	
						s.	d.	s.	d.
Wash Brushes, Siberian Hair, with Tin Ferrules (as					each	1	0	1	3
illustrated)	...	...	...	...					
Ditto, Dyed Sable Hair, with Tin Ferrules	...				„	3	6	4	0
Ditto, ditto with Albata Ferrules					„	4	0	4	6

## FLAT CAMEL HAIR BRUSHES, IN TIN FERRULES.

Made from  $\frac{1}{2}$  inch to 4 inches wide. Price 8d. per inch.

## DRAWING PAPERS.

Messrs. WINSOR & NEWTON, Limited, pay particular attention to this department of their business, and keep constantly on hand a very large and varied Stock of First-class Drawing Papers, comprising every kind required by Artists.

### WHATMAN'S DRAWING PAPERS.

IN THE FOLLOWING SIZES AND SURFACES.

IN THE FOLLOWING SIZES AND SURFACES.					Inches.	Per Sheet. s. d.	Per Quire. s. d.
Demy	...	Notpressed and	Hotpressed,	20 by 15½	0 2	3 0	
Medium	...	Ditto	ditto	22 „ 17½	0 2½	4 6	
Royal	...	Ditto	ditto	24 „ 19½	0 3	5 9	
Imperial	...	{ Notpressed, Hotpressed, } { and Rough ... .. }		30¾ „ 22	0 5	9 6	
Dble. Elephant	...	Ditto	ditto	40 „ 27	0 9	17 0	
Antiquarian	...	Notpressed	...	52¾ „ 30¾	4 0	84 0	

### WHATMAN'S "THICK" DRAWING PAPERS.

					WEIGHT.	Per Sheet. s. d.	* Seam- less. Per Sheet. s. d.
Royal	...	{ Hotpressed, Not, }			60 lbs. to ream	0 5	—
		{ and Rough					
Imperial, Thick...		Ditto	ditto	90 lbs.	„	0 8	0 9
Ditto Extra Thick		Ditto	ditto	140 lbs.	„	1 0	1 2
Double Elephant,		{ Not			235 lbs.	1 9	2 0
Extra Thick		{ ... .. }					

\* Seamless Papers are dried flat, and have no mark down the centre of the sheet.

### WHATMAN'S "BINFIELD" DRAWING PAPERS.

This is a seamless paper made expressly for high-class Water Colour Drawings.

					Per Sheet. s. d.
Imperial, 30 inches by 22,	Not surface,	72 lbs. to the ream			1 6
„ 30 „ 22 „	140 lbs.	„			3 0

## WHATMAN'S "CRESWICK" DRAWING PAPERS.

(Resembling the celebrated Creswick Paper in texture and tint.)

	Per Sheet.	SEAMLESS.	
		Per Sheet.	
	s. d.	s. d.	
Imperial (Not and Rough) 110 lbs. to the ream ...	0 9	1 0	
Double Elephant, ditto 210 " "	1 6	1 9	
Ditto ditto 210 " "	—	3 0	}
(Very old and in fine condition, made in the year 1865)			

## "HARDING'S" DRAWING PAPERS.

		Per Sheet.		Per Quire.	
		s. d.		s. d.	
Imperial ... .. 30½ inches by 22 inches		0 5		8 0	
Ditto Extra thick ... .. " "		0 10		16 0	

## "HOLLINGWORTH'S" BEST MACHINE-MADE DRAWING PAPERS.

		Inches.	Weight.	Per Sheet.		Per Quire.	
				s. d.		s. d.	
Demy (Hotpressed & Not)	20 by 15½	24 lbs.	to ream	0 1		1 10	
Medium ditto	22 " 17¾	32 " "	" "	0 1½		2 6	
Royal ditto	24 " 19	42 " "	" "	0 2		3 3	
Imperial ditto	30¼, 22¼	72 " "	" "	0 3		5 6	
Dble. Elephant ditto	40 " 26¾	130 " "	" "	0 6		10 6	

## FLAT DRAWING "CARTRIDGE" PAPERS.

		Inches.	Weight.		Per Quire.	
					s. d.	
Medium ... ..	22 by 17	30 lbs.	to ream	...	1 3	
Royal ... ..	24 " 19	35 " "	" "	...	2 0	
Thin Log ... ..	26 " 21	40 " "	" "	...	2 3	
Thick Log ... ..	26 " 21	50 " "	" "	...	2 9	
Students' Cartridge	30 " 22	60 " "	" "	...	3 2	
Thin Engineers'	30 " 22	72 " "	" "	...	4 0	
Thick Engineers'	30 " 22	90 " "	" "	...	5 0	

## “CONTINUOUS CARTOON” DRAWING CARTRIDGES.

CARTRIDGES.							Per Yard.	
							s.	d.
*White Cartoon Paper	...	36 inches wide	...	...	...	...	0	4
"	"	"	...	45	"	...	0	6
Best	"	"	Thick .	54	"	...	1	0
"	"	"	Thin...	54	"	...	0	6
"	"	"	Thick .	60	"	...	1	0
Tinted Cartoon Paper	...	54	"	...	...	...	}	1 0
Three tints, Buff, Stone, and French Grey						...		
* This Paper in Rolls of 50 yards ... .. per Roll							13	6

## “MACHINE-MADE” TINTED CRAYON PAPERS.

				Per Sheet.		Per Quire.	
				s.	d.	s.	d.
Royal	... 24 by 19	40lbs. to the ream		0	2	3	0
Imperial	... 30 „ 21½	90 „ „		0	4	6	9
Dble. Elephant	40 „ 27	144 „ „		0	6	10	6

## “HAND-MADE” TINTED CRAYON PAPERS.

Extra Stout :—90 lbs. to the Ream.

				Per Sheet.		Per Quire.	
				s.	d.	s.	d.
Imperial, 30 inches by 22	...	...	...	0	7	12	0

A great variety of tints in both machine and hand made Crayon Papers are kept in Stock; Pattern Books may be had on application.

## VELLUM DRAWING PAPER,

MADE EXPRESSLY FOR

Illuminating, Flower Painting, Etching, &c.,

A highly finished Toned Paper, resembling Vellum.

				Per Sheet.		Per Quire.	
				s.	d.	s.	d.
Royal (size 24¼ inches by 19½), Whatman's make,	weighing 100 lbs. to the ream	...	...	1	0	19	6

## OUTSIDE SHEETS OF WHATMAN'S AND OTHER DRAWING PAPERS.

14 lb. Parcels of assorted kinds and surfaces	...	...	s.	d.
			12	0

N.B.—These Outside Drawing Papers will be sorted to suit customers' requirements as much as possible.

# WINSOR & NEWTON'S

## MOUNTING BOARDS.

### SCHOOL MOUNTING BOARDS.

				Best quality	
				s. d.	s. d.
Royal	... 24 inches	by 19, Medium Thick,	per dozen	1 10	2 6
"	... 24 "	19, Thick	...	2 9	3 6
Imperial	31 "	21, Medium Thick	"	2 9	3 9
"	... 31 "	21, Thick	...	4 0	5 0

*The above Boards can be had one inch larger each way, if the edges are UNTRIMMED.*

### FINE MOUNTING BOARDS.

				THICKNESS.					
				4 sheet.	6 sheet.	8 sheet.			
				s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
Half Imperial	21 $\frac{1}{4}$ inches	by 14 $\frac{1}{4}$	... each	0 3	0 4	0 5			
Royal	... 23 "	18 $\frac{1}{4}$	...	0 4	0 5	0 6			
Imperial	... 28 $\frac{3}{4}$ "	21 $\frac{1}{4}$	...	0 6	0 8	0 10			

### EXTRA SUPERFINE MOUNTING BOARDS.

				3 sheet.	4 sheet.	6 sheet.	8 sheet.
				s. d.	s. d.	s. d.	s. d.
Half Imperial	21 $\frac{1}{2}$ inches	by 14 $\frac{1}{2}$	each	0 3	0 4	0 6	—
Royal	... 23 "	18 $\frac{1}{4}$	"	0 4	0 6	0 8	—
Imperial	... 28 $\frac{3}{4}$ "	21 $\frac{1}{4}$	"	0 6	0 8	1 0	1 4
Atlas	... 33 $\frac{1}{4}$ "	26	"	—	1 4	2 0	2 6
Dble. Elephant	38 $\frac{1}{2}$ "	26	"	—	1 6	2 3	3 3

*All Mounting Boards on this page are supplied Tinted at the same prices.*



**BEST MOUNTING BOARDS.***WITH WHATMAN'S DRAWING PAPER ON ONE SIDE.*

Royal, 6 sheet	...	...	...	...	...	each	<i>s. d.</i> 1 0
Imperial, 6 sheet	...	...	...	...	...	,,	1 6

**WINSOR & NEWTON'S BRISTOL BOARDS.**

					2 sheet. <i>s. d.</i>	3 sheet. <i>s. d.</i>	4 sheet. <i>s. d.</i>	6 sheet. <i>s. d.</i>
Foolscap	15 $\frac{1}{4}$ inches by	12 $\frac{1}{2}$	each		0 3	0 4	0 5	0 6
Demy	18 $\frac{1}{4}$ „	14 $\frac{3}{8}$	,,		0 4	0 5	0 7	0 10
Medium	20 $\frac{3}{4}$ „	16 $\frac{1}{2}$	,,		0 5	0 7	0 9	1 2
Royal	22 $\frac{3}{8}$ „	18 $\frac{1}{4}$	,,		0 6	0 9	1 0	1 6
Imperial	28 „	20	,,		0 10	1 3	1 9	2 8

**TURNBULL'S LONDON DRAWING BOARDS.**

					2 sheet. <i>s. d.</i>	3 sheet. <i>s. d.</i>	4 sheet. <i>s. d.</i>	6 sheet. <i>s. d.</i>
Foolscap	15 inches by	12	-	each	0 5	0 7	0 9	1 0
Demy	18 „	14	-	,,	0 7	0 10	1 2	1 6
Medium	20 $\frac{1}{2}$ „	15 $\frac{1}{2}$	-	,,	0 9	1 2	1 6	2 3
Royal	22 „	17 $\frac{1}{2}$	-	,,	1 0	1 6	2 0	2 9

**WINSOR & NEWTON'S DRAWING BOARDS.**

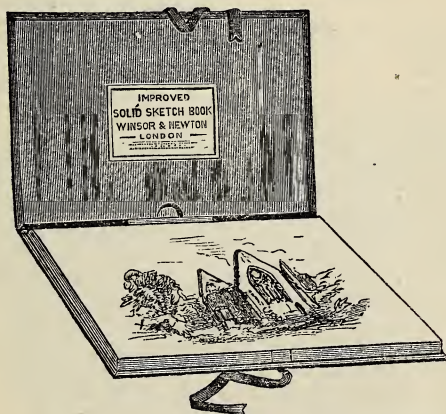
IN PACKETS.

No.					Size.		Per Packet. <i>s. d.</i>
1.	Packet, containing	6	White Boards,	11 $\frac{1}{2}$ inches by	9	...	0 6
2.	„	12	„	„	11 $\frac{1}{2}$	„ 9	1 0
3.	„	6	„	„	14 $\frac{1}{4}$	„ 10 $\frac{1}{2}$	1 0
4.	„	12	„	„	14 $\frac{1}{4}$	„ 10 $\frac{1}{2}$	2 0
5.	„	24	Tinted	„	4 $\frac{5}{8}$	„ 3 $\frac{1}{2}$	0 6
6.	„	24	„	„	6	„ 3 $\frac{7}{8}$	0 9
7.	„	24	„	„	7	„ 4 $\frac{1}{2}$	1 0
8.	„	14	„	„	10	„ 7	1 0
9.	„	12	„	„	11 $\frac{1}{2}$	„ 9	1 0

*Numbers 5 to 9 can either be used as White or Tinted Boards,  
as they are White on the reverse side.*

# SOLID DRAWING BLOCKS.

WITH OR WITHOUT COVERS.



SOLID BLOCK WITH HALF-BOUND COVER.

Made with WHATMAN'S THICK Drawing Papers.

*These Blocks contain 32 Sheets, the upper sheet of which can be easily removed by inserting the point of a penknife under it.*

					Solid Blocks.		Solid Blocks Half Bound	
					s.	d.	s.	d.
32mo.	Imperial	...	5 inches by $3\frac{1}{2}$	... each	1	2	2	0
16mo.	Royal	...	$5\frac{1}{2}$ „ $4\frac{1}{2}$	... „	1	6	2	6
„	Imperial	...	7 „ 5	... „	2	0	3	0
8vo.	Royal	...	9 „ $5\frac{1}{2}$	... „	2	6	3	9
„	Imperial	...	10 „ 7	... „	3	3	4	9
4to.	Royal	...	$11\frac{1}{2}$ „ 9	... „	4	6	6	9
6mo.	Imperial	...	14 „ $6\frac{3}{4}$	... „	4	9	7	0
4to.	Imperial	...	14 „ 10	... „	6	6	9	0
3mo.	Imperial	...	18 „ 10	... „	9	0	13	6
Half	Royal	...	18 „ $11\frac{1}{2}$	... „	9	9	14	0
Half	Imperial	...	20 „ 14	... „	12	6	18	0

*N.B.—Solid Blocks, when made of Machine TINTED PAPERS, are about one-fourth less in price than the above.*

## SOLID DRAWING BLOCKS.

Made with WHATMAN'S EXTRA THICK Drawing Papers.

The Double Elephant sizes are only to be had with the "Not" surface.

\* Containing 20 Sheets. \* Containing 32 Sheets

	Inches.	Solid Blocks.		Solid Blocks Half Bound		Solid Blocks.		Solid Blocks Half Bound	
		s.	d.	s.	d.	s.	d.	s.	d.
32mo. Imperial ...	5 by 3½ each	1	2	2	0	1	6	2	6
16mo. Imperial ...	7 " 5 "	2	0	3	0	2	8	3	6
" Dble. Elephant	9 " 6 "	3	0	4	3	4	3	5	3
8vo. Imperial ...	10 " 7 "	3	3	4	9	4	9	6	0
6mo. Imperial ...	14 " 6¾ "	4	9	7	0	6	6	9	0
8vo. Dble. Elephant	12 " 9 "	5	6	8	0	8	0	10	6
4to. Imperial ...	14 " 10 "	6	6	9	0	9	3	11	9
3mo. Imperial ...	18 " 10 "	9	0	13	6	12	9	17	0
4to. Dble. Elephant	18 " 12 "	11	0	15	9	16	0	21	0
Half Imperial ...	20 " 14 "	12	6	18	0	19	0	24	0

\* *Solid Blocks of EXTRA THICK PAPER, containing 20 sheets, have been made to avoid the WEIGHT and EXPENSE of those with 32—the prices are uniform with those made with THICK DRAWING PAPERS.*

## SOLID BLOCK SKETCH BOOKS.

Made as Half-bound Sketch Books, but with the three outer edges fastened as ordinary Blocks.

Each Book contains 32 leaves of WHATMAN'S Thick Paper.

						s.	d.
32mo. Imperial ...	...	5 inches by 3½	...	each		2	0
24mo. Imperial ...	...	7 " 3¼	...	"		2	8
16mo. Imperial ...	...	7 " 5	...	"		3	0
8vo. Royal ...	...	9 " 5½	...	"		4	3
12mo. Imperial ...	...	10 " 4½	...	"		4	3
8vo. Imperial ...	...	10 " 7	...	"		5	0

*These Books when made of Machine TINTED PAPERS are about one-fourth less in price than the above.*

## SKETCH BOOKS, HALF BOUND.

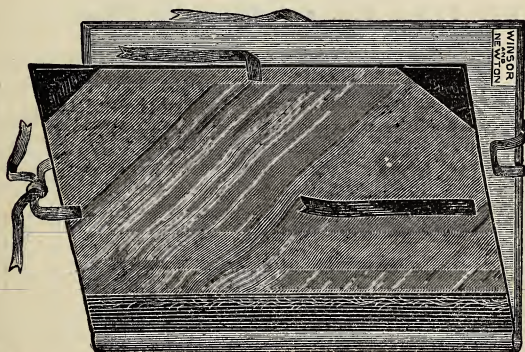
Leather Backs, Cloth Sides, and Elastic Band to fasten.

(FORTY LEAVES IN EACH BOOK.)

					Made of Whatman's Drawing Papers.	Made of Tinted Crayon Papers.
					s. d.	s. d.
32mo. Imperial ...	5 inches by 3½ each				1 6	1 3
24mo. Imperial ...	7 " 3¼ "				2 0	1 6
16mo. Imperial ...	7 " 5 "				2 3	2 0
8vo. Royal ...	9 " 5½ "				2 9	2 3
12mo. Imperial ...	10 " 4½ "				3 0	2 8
8vo. Imperial ...	10 " 7 "				4 0	3 6
4to. Royal ...	11½ " 9 "				4 9	3 9
4to. Imperial ...	14½ " 10 "				6 9	5 9

## SUPERIOR PORTFOLIOS.

Leather Backs and Corners, Cloth Sides, and Silk Strings.



						With Flaps.	
				s.	d.	s.	d.
Half Demy ...	15½ inches by	10½ ...	each	2	3	3	3
4to. Imperial ...	15	„ 11 ...	„	2	6	3	6
Music ...	16	„ 11 ...	„	2	6	3	6
Half Medium ...	17	„ 11½ ...	„	3	0	4	0
Half Royal ...	19	„ 13 ...	„	3	9	5	0
Demy ...	21	„ 15½ ...	„	4	6	6	0
Half Imperial...	22	„ 16 ...	„	5	3	6	9
Medium ...	22	„ 17 ...	„	5	9	7	3
Royal ...	25	„ 19 ...	„	6	9	8	8
Super Royal ...	27	„ 20 ...	„	8	8	10	6
Imperial ...	31	„ 22 ...	„	12	9	15	9
Atlas ...	34	„ 26 ...	„	15	9	19	6
Colombier ...	36	„ 24 ...	„	17	6	21	0
Dble. Elephant	40	„ 28 ...	„	24	0	30	0

## BEST PORTFOLIOS.

These Portfolios are made of the best Morocco Leather,  
with cloth sides and gold lines.

*With Outside Flap and Stiff Inside Flaps.*

							s.	d.
Half Demy	...	15½ inches by	10½	...	...	each	5	6
Quarto Imperial	...	15	"	11	...	"	6	6
Music	...	16	"	11	...	"	6	6
Half Medium	...	17	"	11½	...	"	7	0
Half Royal	...	19	"	13	...	"	9	0
Demy	...	21	"	15½	...	"	10	6
Half Imperial	...	22	"	16	...	"	11	6
Medium	...	22	"	17	...	"	12	0
Royal	...	25	"	19	...	"	14	6
Super Royal	...	27	"	20	...	"	18	0
Imperial	...	31	"	22	...	"	25	6
Atlas	...	34	"	26	...	"	33	0
Colombier	...	36	"	24	...	"	36	0
Double Elephant	...	40	"	28	...	"	45	0

Bramah Locks fitted to any of the above Portfolios, 10s. extra.

## SKETCHING PORTFOLIOS.

WITH JAPANNED TIN FRAMES TO FASTEN THE PAPER DOWN.

Half-Bound, with Leather Outside Flap, and Pocket to contain  
Loose Sketches, or Reserve of Paper.

							s.	d.
8vo. Imperial	...	11½ inches by	8	...	...	each	4	6
4to. Royal	...	12¼	"	9¾	...	"	5	3
6mo. Imperial	...	15½	"	7¾	...	"	6	0
4to. Imperial	...	15½	"	11½	...	"	6	6
4to. Double Elephant	...	20½	"	13½	...	"	10	6
Half Imperial	...	22½	"	15½	...	"	13	0



## WINSOR & NEWTON'S

# DRAWING PENCILS.

---

Messrs. WINSOR & NEWTON, Limited, beg to draw attention to their Drawing Pencils, the range of which consists of a good PENNY Pencil for Schools and ordinary use; a TWOPENNY Pencil for Students; a THREEPENNY Pencil, of hexagon form, for Offices and Artists; a FOURPENNY Pencil, Cumberland lead, free from grit and yielding colour readily; a FIVEPENNY Pencil (hexagon), containing plumbago of the highest quality and adapted for Engineers, where thin and perfect lines and ready erasure are essential; and a SIXPENNY Pencil, made expressly for the use of Artists, with an extra quantity of Cumberland lead. These pencils retain the fine qualities of erasure and colour of the original celebrated Lead.

### DEGREES.

- HHHH.** Extremely hard (for Engineering or Drawing on Wood).
- HHH.** Very hard (for Architectural Drawing).
- HH.** Hard (for fine Outline Drawing).
- H.** Moderately hard (for light sketching).
- FF.** Very firm (for light shading).
- F.** Firm (for fine drawing).
- HB.** Moderately hard and black (for free sketching).
- B.** Black (for ordinary shading).
- BB.** Soft black (for deep shading).
- EHB.** Hard and black, extra size lead (for bold sketching).
- BBB.** Very black, extra size lead (for deep shading).
- BBBB.** Soft and black extra size lead (for full, rich, deep shading).

---

N.B.—Penny Pencils are only made in Four Degrees, namely—  
**H. HB. B. and BB.**

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## SOFT COLOURED FRENCH CRAYONS.

NOTICE.—*These Crayons being very fragile, are LIABLE to breakage in transit. Their utility, however, is not impaired by their being in smaller pieces.*

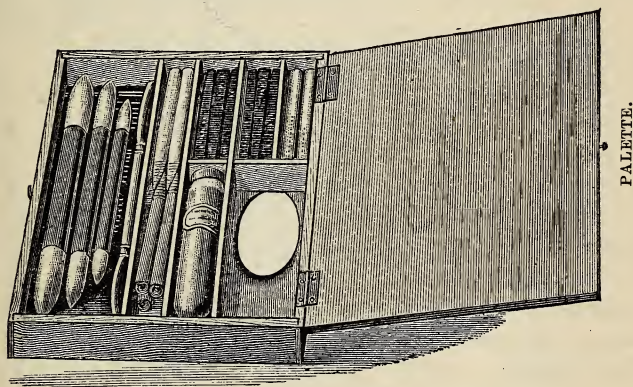
			<i>s.</i>	<i>d.</i>				<i>s.</i>	<i>d.</i>
Box containing	26	}	3	6	Box containing	56	}	7	0
Coloured Crayons					Coloured Crayons				
Ditto ditto	42...		4	6	Ditto ditto	62...		10	0

## CRAYONS AND CHALKS—VARIOUS.

		s.	d.
Square Red Conté Crayons ...	per doz.	0	6
Square Black Conté Crayons, No. 1 (Hard) }		0	6
No. 2 (Medium) and No. 3 (Soft) }			
Round Red Conté Crayons ...		0	10
Round Black Conté Crayons, Nos. 1 and 2...		0	10
Round Black Glazed Conté Crayons ...		1	3
Conté Crayons in polished Cedar, Nos. 1 and 2 ...	each	0	2
Ditto " plain " No. 3 ...		0	3
Boxes of Square Black Conté Crayons, containing }		0	6
12 Crayons, assorted Nos. 1, 2 and 3 ... }			
Stumping Chalk, " Velours à sauce," in tinfoil ...		0	3
Ditto " " " in glass bottles ...		0	6
Crayons, Lemoine's Square White, Nos. 1 and 2 ...	per doz.	0	6
Ditto " " " in boxes of 12...	per box	0	6
Ditto " Round " ...	per doz.	0	9
Ditto " " " in boxes of 12...	per box	0	9
Chalk, Lemercier's Lithographic, Nos. 1, 2 and 3 }		1	0
in boxes of 12 ... }			
Ditto Square White for Black Boards ...	per gross box	1	0
Ditto Round White Dustless " ...		2	0
Ditto " in boxes of 12 ...	per box	0	3
Ditto Paper-covered Square White, in boxes of 12 ...		0	6
Ditto Best White, Hard, Middle or Soft ...	per oz.	0	8
Ditto Red ...		0	6
Ditto Compressed Black Italian ...		0	9
Charcoal in bundles of 50 sticks ...	per bundle	1	0
Ditto in boxes of 12 sticks ...	per box	0	3
Ditto Vine, in boxes of 25 sticks ...		1	0
Ditto Scene Painters' in bundles of 25 }	per bundle	1	6
extra large sticks ... }			
Ditto in Reeds ...	per stick	0	1

## THUMB-HOLE PALETTE CHALK BOX.

*For Students, Schools of Art, &c. &c.*



The Lid of this Box is covered inside with Wash Leather, which forms a Stumping Palette, and the thumb-hole is arranged to allow of the Box being held on the hand as easily as an ordinary Palette.

The Box contains—Four each Nos. 1, 2, and 3 Square Black Conté Crayons; Two each Nos. 1 and 2 Lemoine's Round White Crayons; a Bottle Stumping Chalk (Sauce Velours); Two White Paper Stumps; and One No. 2 White Leather Stump; Four each White and Grey Tortillon Stumps; and One Brass Porter crayon.

The *Weight*, fitted complete, is under 8 oz. : or about the same as an ordinary 12-inch Mahogany Palette.

Price 3s. 6d., fitted complete.

## BEST FRENCH PASTEL CRAYONS.

In Round Fancy Cardboard Boxes.

(MANUFACTURED SPECIALLY FOR MESSRS. WINSOR AND NEWTON,  
EACH CRAYON BEING LABELLED WITH THEIR NAME.)

Box containing 12 <i>pointed</i>			Box containing 30 <i>pointed</i>		
Coloured Crayons	...		Coloured Crayons	...	
Ditto	18	1 0	Ditto	36	2 6
Ditto	24	1 6	Ditto	48	3 0
		2 0			4 0

## DRAWING BOARDS,

Mahogany and Deal.

				Clamped Deal.		Panelled Deal.		Loose Panelled Deal.		Loose Panelled Mahogany	
				s.	d.	s.	d.	s.	d.	s.	d.
4to. Imperial	...	13	by 9½ each	1	3	2	0	3	9	5	8
4to. Colombier	...	15	„ 11 „	1	6	2	6	4	9	6	9
½ Royal	...	17	„ 10½ „	1	9	2	9	5	3	7	6
Demy	...	18	„ 13½ „	2	0	3	0	6	0	8	8
½ Imperial	...	19	„ 13½ „	2	3	3	3	6	6	9	6
½ Imperial, full size	22	„	16 „	3	0	4	3	7	0	10	9
Medium	...	20	„ 15½ „	2	9	3	9	6	9	10	2
Royal	...	22	„ 17 „	3	3	4	9	7	6	12	0
Imperial...	...	28	„ 19 „	4	3	6	0	10	6	17	0
Imperial full size	30	„	21 „	5	6	7	6	13	6	21	0
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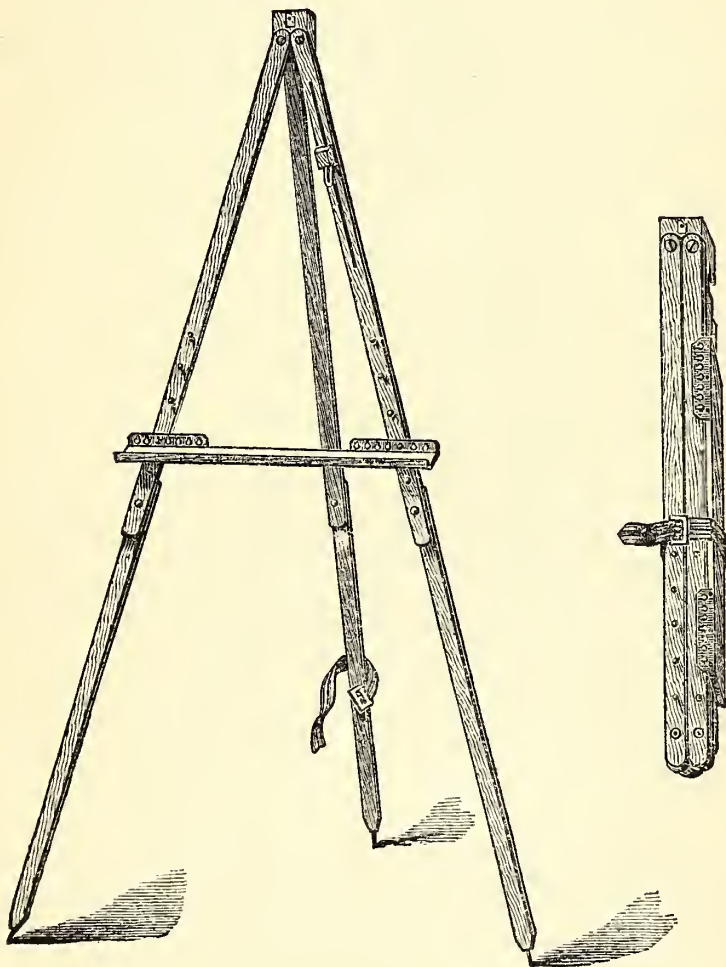
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